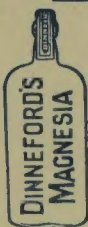




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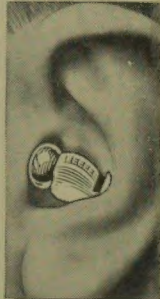
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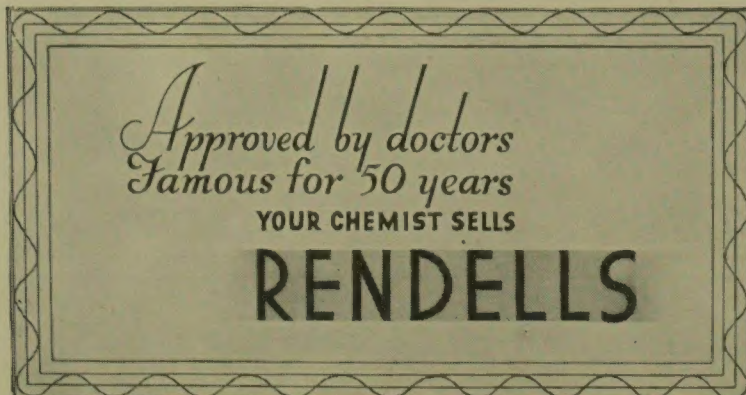
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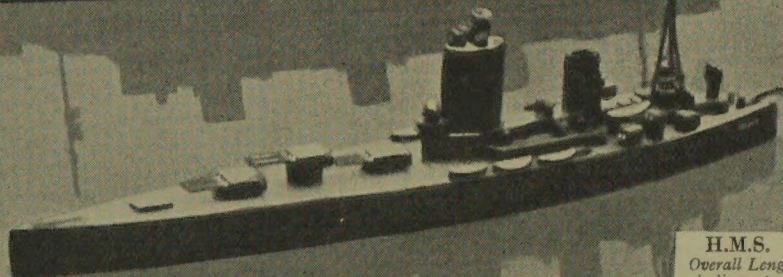
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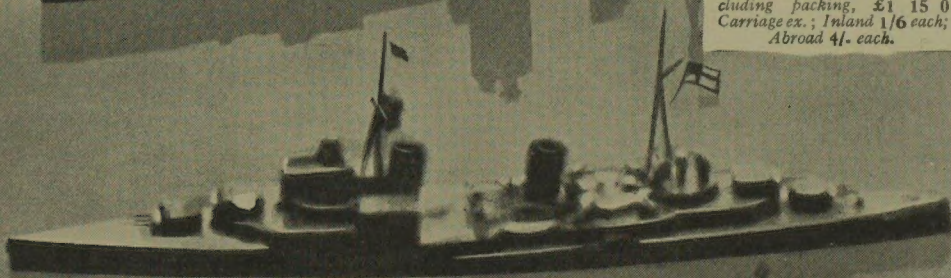
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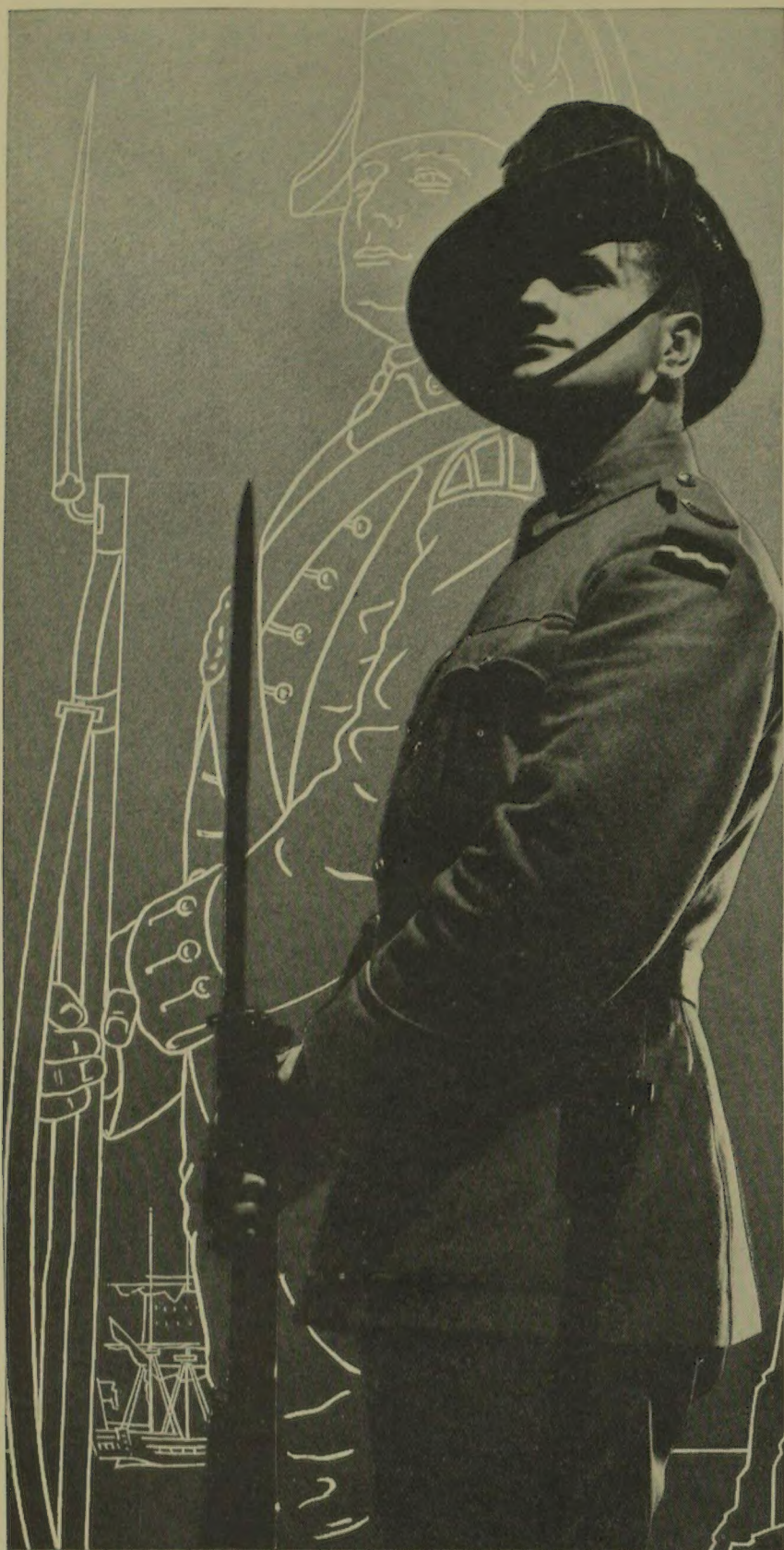


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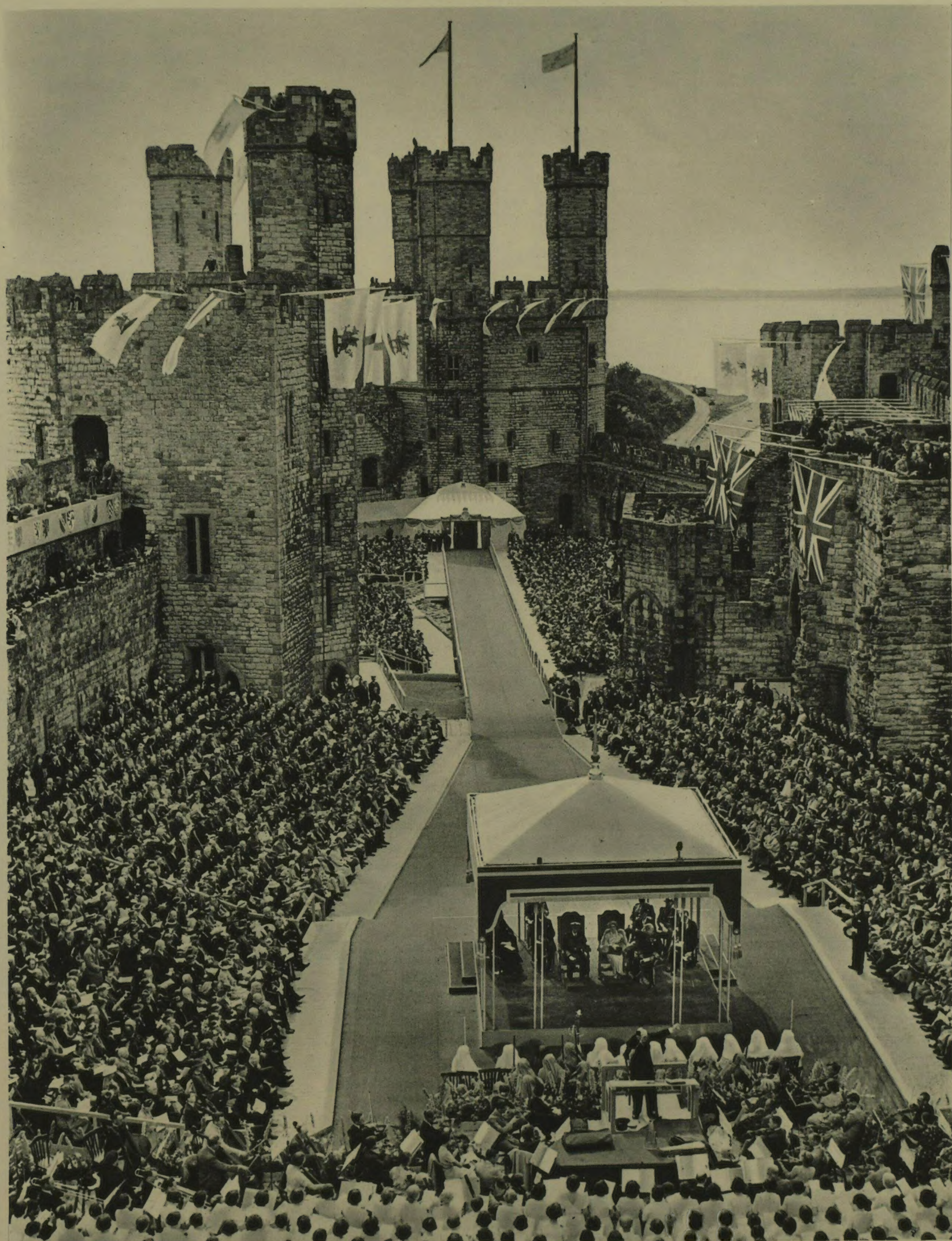
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SATURDAY, JULY 24, 1937.



THE KING AND QUEEN AT CARNARVON CASTLE: THEIR MAJESTIES LISTENING TO WELSH AIRS AND HYMNS.

The King and Queen concluded their Coronation tour in Wales on July 15 with a visit to Carnarvon Castle. They are seen on a dais in the courtyard, with Mr. Lloyd George, Constable of the Castle, listening to Welsh airs sung by a choir of more than 800 voices accompanied by an orchestra of 100 players. Facing their Majesties are members of the Bardic Gorsedd. Further illustrations of the Royal tour appear on later pages in this number.

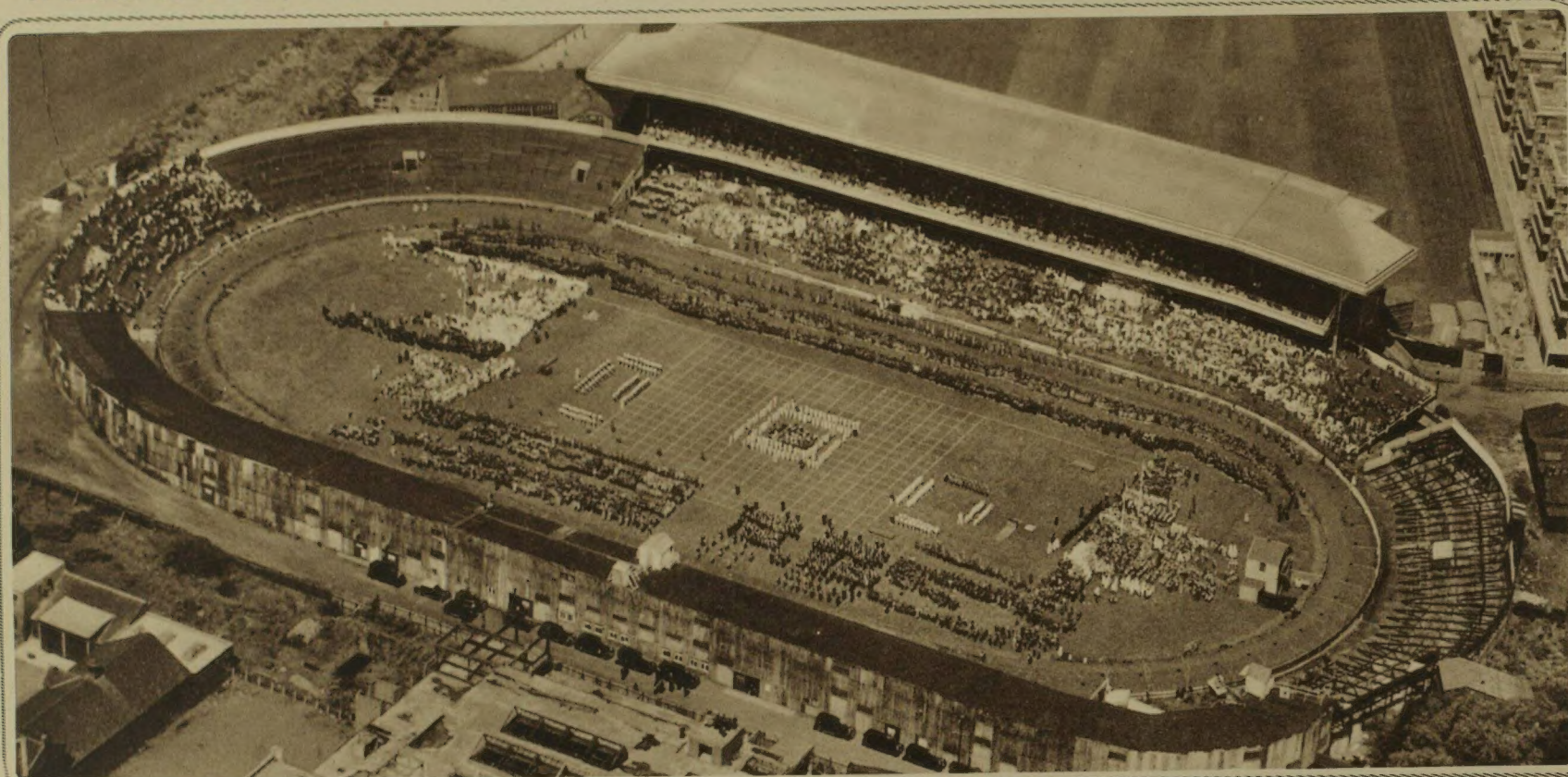
THE ROYAL CORONATION TOUR IN WALES: AT CARDIFF AND ON THE WAY TO SWANSEA.



CARDIFF GIVES THE KING AND QUEEN A GREAT WELCOME: THE ROYAL CAR, ESCORTED BY MOUNTED ARTILLERYMEN, DRIVING THROUGH THE STREETS NEAR THE CASTLE.



IN THE MINING DISTRICTS, WITH WHICH THE KING IS "NOT UNFAMILIAR": THEIR MAJESTIES PASSING A COLLIERY DURING THE DRIVE TO SWANSEA.



DURING A GREAT PARADE OF 12,000 BOYS AND GIRLS INSPECTED BY THEIR MAJESTIES: THE STADIUM IN CARDIFF ARMS PARK SEEN FROM THE AIR.



AN EAGER CROWD ROUND THE ROYAL CAR AT PONTYPRIDD: THEIR MAJESTIES CHATTING WITH CIVIC REPRESENTATIVES DURING ONE OF THEIR HALTS BETWEEN CARDIFF AND SWANSEA.



THE ROYAL ARRIVAL AT CARDIFF ARMS PARK: THE KING AND QUEEN RECEIVING A VOCIFEROUS WELCOME FROM SOME OF THE 12,000 CHILDREN PRESENT.

ON July 14 the King and Queen began their first tour in Wales since their accession, by driving from Newport, Monmouthshire (never previously visited by a reigning Sovereign and his Consort), to Cardiff, where they were received with great public enthusiasm. In Cardiff Arms Park they saw a parade of some 12,000 boys and girls belonging to various juvenile organisations, and moved round the field inspecting the contingents. Afterwards, from the Royal Box, they watched a display of dances and mass gymnastics. Later his Majesty placed a wreath at the Welsh National War Memorial. Replying to an address at the City Hall he recalled that he was "not entirely unfamiliar with life in the Welsh colliery districts," having toured the mining villages and descended one of the pits. Just before a civic luncheon the King knighted the Lord Mayor of Cardiff, Alderman Herbert Hiles. In the afternoon their Majesties motored to Swansea—a 50-mile drive, by way of Pontypridd, Mountain Ash, Aberdare, and Neath.

THEIR MAJESTIES IN WALES: THE OPENING OF THE NATIONAL LIBRARY; AND PICTURESQUE SCENES AT CARNARVON CASTLE.



WHERE THE FIRST PRINCE OF WALES WAS PRESENTED TO THE WELSH: THE KING AND QUEEN ON A PLATFORM AT QUEEN ELINOR'S GATE, CARNARVON CASTLE—SHOWING (ON THE LEFT) A STATUE OF MR. LLOYD GEORGE.



THE KING AND QUEEN ACKNOWLEDGING THE PEOPLE'S CHEERS FROM THE HIGH PLATFORM AT QUEEN ELINOR'S GATE: A VIEW SHOWING MR. LLOYD GEORGE IN PERSON, PRESENT AS CONSTABLE OF CARNARVON CASTLE.

ON July 15, the second day of their Welsh tour, the King and Queen visited Aberystwith, and his Majesty opened with a golden key the main entrance door of the National Library of Wales. As noted under illustrations in our last issue, the foundation-stone was laid by King George V. and Queen Mary on July 15, 1911. In reply to an address from the Governors, read by Lord Davies at the recent ceremony, the King recalled that one of the Library's most notable benefactors was its first president, the late Sir John Williams, who was his mother's doctor; consequently the Library had a particular interest for him. Now that it was completed, its progress would be even more marked than during the last twenty-six years. His Majesty then formally declared it open. Later in the day the King and Queen concluded their tour by "shewing themselves to the people" at Carnarvon Castle. Mr. Lloyd George, as Constable of the Castle, ceremonially surrendered the key to the King, who touched it and returned it in the traditional manner. Their Majesties then proceeded to a dais in the courtyard, where they heard singing by a great Welsh choir, as illustrated on our front page.



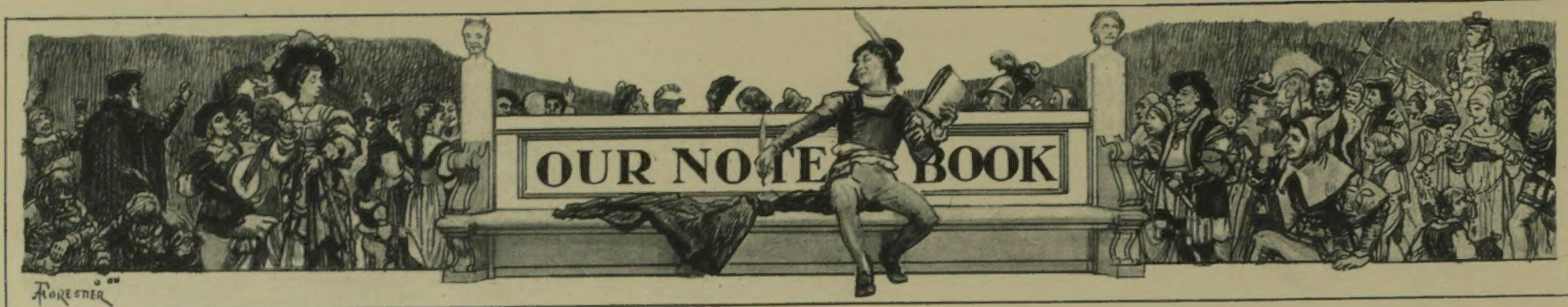
THEIR MAJESTIES IN THE NATIONAL LIBRARY OF WALES, AT ABERYSTWITH: THE KING UNVEILS A TABLET RECORDING THE VISIT, IN WELSH AND ENGLISH.



THE CEREMONY INSIDE THE NATIONAL LIBRARY: THE KING AND QUEEN, SEATED ON THE PLATFORM, LISTENING TO AN ADDRESS READ BY LORD DAVIES.



AT THE LIBRARY, OPENED BY THE KING ON THE ANNIVERSARY OF THE FOUNDATION-STONE-LAYING BY HIS PARENTS: THEIR MAJESTIES ON THE STEPS.



By ARTHUR BRYANT.

"I HAVE seen three-and-twenty leaders of revolts," said Browning's Papal Legate. Living as we do in the twentieth century most of us have seen a great many more. And they all seem to end in the same way, as pillars of the constitution and notable rebukers of hasty and subversive youth. In this country, with our genius for turning the major processes of nature into institutions, we have even evolved a new political party, to provide a kind of half-way resting house for those making the traditional transition from Left to Right. I suppose it is part of the humanitarian kindness of our race; if we could, we would no doubt establish islands in the South Atlantic to facilitate the migration of birds.

This change from revolution to evolution and from evolution to stagnation is partly explained by the normal course of human existence. The circulation of a man's blood becomes slower as he ages, and the urge to alter things becomes succeeded increasingly by the sleepy desire to leave them as they are. Such radical tendencies as he still has are purely formal and rule-of-thumb, or, at the best, reminiscent. "Here," said the worthy bourgeois of radical France to his small son, "I charged with my young comrades of the Revolution and overthrew the barricade of tyranny and obscurantist privilege." "But why, father," asked his son with wondering eyes, "did you build it again a little further down the street?" A generation later, the son, growing shorter in wind as in memory long, had learnt the answer to the question.

Revolutionary youth is ardent and idealistic. But, though less inclined to avarice than age, it is not without a sense of self-interest. Cynics are quick to explain the reforming propensities of youth by the fact that young men have a good deal to gain and nothing much to lose by rapid change. Youth is generally poor, for the very good reason that its elders and betters take care to hang on to the good things of life as long as they can. And, having no property or power itself, youth can naturally see little objection to taking it suddenly and even violently from those who have. But after a few years, as, one by one, seniors drop away and reversionary interests fall in, generous youth, no longer so young nor so poor, begins to pipe to another tune. It feels that the world, which is seen to be not such a bad world after all, is perhaps better left as it is. There is a great deal to be said for a *status quo* in which one can be at least tolerably comfortable.

The transmogrification of Chiappino on the soap box to the elder statesman of reform, presiding with calming counsels over the T.U.C. or attending state functions in Court Dress, is not to be explained only in terms of the grosser materialism. A man is not always governed by the state of his bank balance or the circulation of his blood. He is an observant creature and possessed, in a greater or lesser degree, of the godlike power of reason. At his first entry into the world his reason tells him that there is much that is defective in the organisation of society. There so obviously is. He therefore bends his efforts to the drastic reform of that organisation. But as he

fight for it to-day fight for it to-morrow. They will be found then on the far side of the barricade, and their coats will be turned, quite conscientiously, the other way. There is one other cause that contributes to the transformation that sooner or later seems to come to all popular leaders. It operates with particular strength and rapidity in a democratic and parliamentary country, especially in such a one as England, where there is a long-standing tradition of social companionship between those who take part in public life. Nor does this tendency always operate to draw public men from Left to Right: as often as not, and perhaps even more frequently, it draws them from Right to Left. For if it be true that birds of a feather flock together, in England it is equally true that birds who flock together, tend, out of sheer good fellowship, to become of a feather.

To those with partisan feelings or strong convictions who take no part in public life, this tendency is intensely irritating. Elderly colonels, over their newspaper at Bourne-mouth or Cheltenham, are frequently heard to cry out at the fickleness of their chosen political leaders; and rigid Trades Unionists, over their beer of an evening, exhibit the same symptoms of indignant impatience. For those who had appeared to share their every view, including uncompromising hatred of the enemy, when they were first returned to Parliament, are found after a year or two in that institution to have developed a most irritating and shameful susceptibility to their opponents' arguments. Their readiness to com-

promise becomes notorious. Nor can this be explained entirely as a symptom of the politician's professional habit of taking the line of least resistance. It arises as often as not from a genuine liking for the man on the other side and a corresponding ability, never experienced in the days of the thumped tub and the hustings, to see his point of view. One cannot mix with men day after day in the lobbies and Committee rooms of the House of Commons without acquiring an affection for any amiable qualities they may happen to possess and developing a very human desire to be on good terms with them. Such a relationship inevitably involves a certain tenderness towards their convictions. In such an atmosphere of companionship, true blue becomes cobalt, and the most flaming red mellows quickly to a lukewarm and non-committal pink. To the pedants and theologians of politics all this can be very distressing, but for the peace of the man in the street it is really a great mercy. It saves him from the fate of Spain.



WINNER OF THE KING'S PRIZE WITH A SCORE OF 283: MR. D. L. BIRNEY, A FORMER OFFICER CADET IN CAMBRIDGE UNIVERSITY O.T.C., BEING CHAIRED ROUND THE CAMP AFTER GAINING THE MOST COVETED HONOUR AT BISLEY.

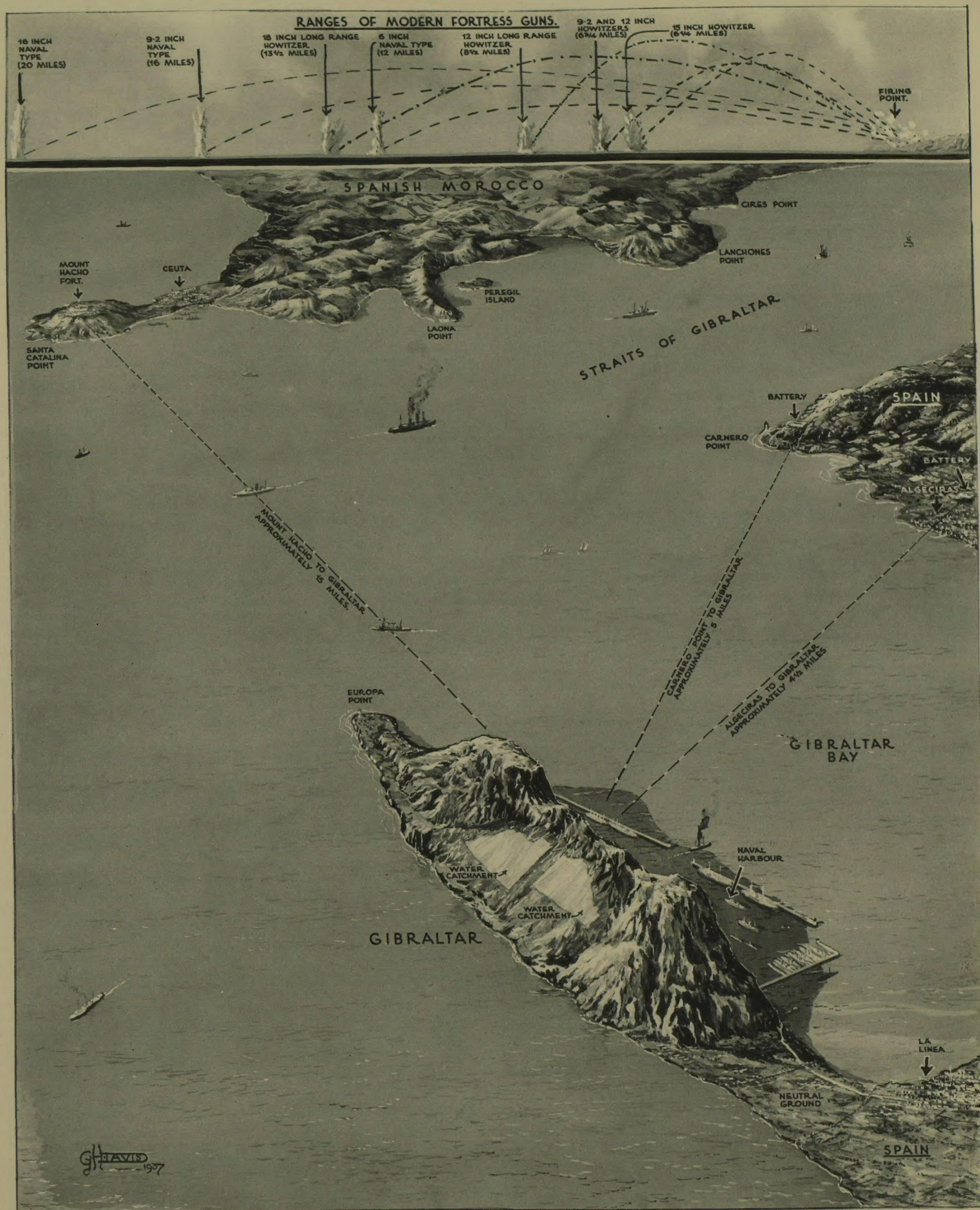
Mr. D. L. Birney, who is aged twenty-three, only decided to enter for the King's Prize after winning the Stock Exchange Trophy on July 10. He headed the prize list in the second stage and has therefore won £250 given by the King, the National Rifle Association Gold Medal and Badge, and the Silver Medal. He has previously been a member of the Winchester team in the Ashburton and has shot in the Chancellor's Plate match for Cambridge. This is, however, the first time that he has entered for the King's.

grows older, the same reasoning power, reinforced now by observation, tells him that what is wrong with the world is not the organisation of society but the unavoidable weaknesses of human nature which make themselves felt in every institution, however rationally devised. It is to this, I think, that we are to attribute the intellectual slide from Left to Right rather than to the old adage that if a man is not a radical when he is young he has no heart, and if he is still a radical when he has grown old, he has no head.

"Just for a handful of silver he left us, just for a riband to stick in his coat"; traitor! turncoat! betrayer of the people's trust!—the same reproaches ring out from generation to generation. The homely beauty of the good old cause—the cause of what might be against the iron trenches of what is—continues, but the men who fought for it yesterday are not those who fight for it to-day. Nor will those who

THE BATTERIES NEAR GIBRALTAR: THE QUESTION PICTORIALLY EXPLAINED.

DRAWN BY OUR SPECIAL ARTIST G. H. DAVIS.

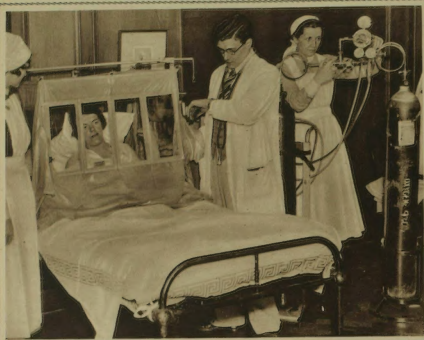


THE QUESTION OF THE FORTIFICATIONS ON THE COASTLINE NEAR GIBRALTAR—RECENTLY RAISED IN PARLIAMENT: AN AERIAL VIEW OF THE STRAITS (LOOKING SOUTH), SHOWING POINTS FROM WHICH THE FORTRESS MIGHT BE SUBJECTED TO ARTILLERY FIRE; AND (ABOVE) A COMPARATIVE TABLE OF THE RANGES OF THE HEAVY GUNS THAT MIGHT BE MOUNTED.

Reports of the fortification of the Spanish and Moroccan coastline adjoining Gibraltar were published in the Press recently and gave rise to questions in Parliament. On July 12 the Foreign Secretary was asked if his attention had been drawn to the fortification by Germany of the coastline adjacent to Gibraltar and to the fact that the guns, which expert opinion assumed were able to dominate the harbour, were only to be dismantled if and when General Franco was victorious in the Spanish war. Mr. Eden replied: "I understand that it is the case that General Franco has installed batteries on the coast between Algeciras and Tarifa. My information does not, however, bear out the Press reports to

the effect that German experts have assisted in mounting these batteries." The question was again raised in the House on the following day, when Mr. Cocks, Socialist M.P. for Broxtowe, asked the Secretary for War whether he had any information regarding the fortification by German experts of the coastline adjacent to Gibraltar, and the mounting of guns commanding that fortress. On Mr. Hore-Belisha referring him to the answer given by Mr. Eden on the previous day, Mr. Cocks went on to ask: "Can the Minister say whether these guns are 16-in. Krupp guns, or 12-in. howitzers?" Further information from Mr. Hore-Belisha was not, however, forthcoming.

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THE HORROR OF MODERN WAR: MEN OF THE PORTSMOUTH CITY ENGINEERS DEMOLITION AND RESCUE WORK SQUADS, WEARING GAS-MASKS AND PROOFED CLOTHING, RESCUING "VICTIMS" FROM A "BOMBED" AND "GAS-FILLED" HOUSE.



AN IMPORTANT PART OF THE ARMY'S DUTIES DURING THE EXERCISE: PREPARING A MOBILE 3-INCH A.A. GUN FOR ACTION AT FARRHAM, WITH THE HEIGHT-FINDER IN THE FOREGROUND.



LOCATING RAIDING "BLUELAND" AIRCRAFT: ROYAL ENGINEERS LISTENING FOR THEIR APPROACH WITH SOUND APPARATUS (RIGHT) AND PREPARING A LEVER GUN ON AN A.A. MOUNTING (LEFT).



ATTACK AS THE BEST MEANS OF DEFENCE: A SQUADRON OF "ANSON" AIRCRAFT (REDLAND) PATROLLING THE DEVON COAST IN ORDER TO LOCATE "BLUELAND'S" ATTACKING FLEET AND TO DESTROY HER AIRCRAFT-CARRIERS.

The recent combined coast-defence exercise included, on the night of July 15-16, a test of the air-raid precautions services in Portsmouth and Southampton. Raiding aircraft had already been engaged on numerous occasions by mobile A.A. guns, and the aircraft-carriers with the hostile "Blueand" fleet had been subjected to persistent attack by "Redland" Torpedo Bomber squadrons. It was possible to visualise, however, when the towns were "blackened out" the destruction and disorganisation

which science enables an airman who gets through the barrage to wreak on a densely populated town. The operations in Southampton and Portsmouth were arranged by Wing-Commander Hodsell, and Sir Samuel Hoare, the Home Secretary, was present. Volunteers represented the "victims" of gas and incendiary bombs, which were simulated by fireworks. Tableaux illustrated the effects of different types of bombs, and arrangements were made to deal with emergencies which might occur in a raid.

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THE NAVAL SIDE OF THE RECENT COMBINED COAST DEFENCE EXERCISE: (ABOVE) 16-INCH GUNS OF H.M.S. "RODNEY" ("BLUELAND") SILHQUETTED AGAINST THE DAWN SKY SHORTLY BEFORE SHE SHELLED THE FORTS AT PORTSMOUTH; (BELOW): H.M.S. "FURIOUS," A "BLUELAND" AIRCRAFT-CARRIER, WARDING OFF AN ATTACK BY NO. 43 TORPEDO BOMBER SQUADRON, FLYING VILDEBEESTS, WITH HER A.A. GUNS.

THE recent combined coast defence exercise, which took place between July 14 and 16, represented an attack on "Redland" (conveniently situated where England is) by "Blueand," an imaginary country 600 miles west of "Redland." The Navy, Army, Air Force and Territorials all took part in the scheme, which included naval attacks on Portsmouth and the neighbouring coast and raids by aircraft sent up from "Blueand's" aircraft-carriers, while "Redland" counter-attacked with her Torpedo Bomber squadrons. The "Furious" was attacked by torpedo bombers early on the 15th, but continued to send off her raiding aircraft, which succeeded in knocking out four flying-boats found at their moorings at Mount Batten, Plymouth. She was later attacked twice, once by No. 42 Torpedo Bomber Squadron and then by No. 22 Squadron while off the Scilly Isles.





THE WORLD OF SCIENCE.



"BUTTERFLY" FISH AND THEIR STRANGE TEETH.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THE other day I found a small package among my letters, and on opening it was delighted to find a specimen of one of the "butterfly" fishes, a numerous family in many ways remarkable among fishes. They are related on the one hand to the perch tribe, and on the other to those extraordinary creatures the pipe-fishes, sea-horses, and globe-fishes, which wear coats of mail, often supplemented by powerful spines. But the "butterfly" fishes have no such armour; their bodies, instead, glow with colour rarely equalled by any other fishes, save those which share the same haunts—coral reefs. Here they live amid splendours such as only a coral reef can produce. But of these others, their rivals, I can say nothing now.

To do justice to my theme, I need the aid of a paint-box and space wherein to give pictures of some dozens of examples selected from about 200 species. The best that I can do is to indicate the nature of the patterns of their gorgeous liveries. And these are formed mainly by stripes—black, white, yellow or red—contrasting with backgrounds of no less vivid hues—yellow stripes on a blue ground, white stripes on a black ground, and so on. And these stripes may be vertical, horizontal, or oblique, one set running from the head, backwards and downwards, as far as the middle of the body; the other, on its hinder half, running from the ridge of the back downwards and forwards. Or there may be no stripes, but a great blotch, say, of scarlet on a background of white and yellow; or the whole body may be of a lovely ultra-marine blue, set off by carmine fins and a bright yellow belly!

It is generally supposed that these vivid colours and markings are to be regarded as a protective coloration, rendering the wearers almost invisible amid

the glowing hues of the living anemone-like bodies of the reef-forming corals, and other creatures no less resplendent. Some of these fish are said to swim backwards in a very leisurely fashion till alarmed, when they suddenly dart forwards as though from a catapult! It may be that tactics of this kind are aided by the shape of the body, which is commonly much flattened from side to side, and often very deep—the height of the body, indeed, may exceed its

length, while the tail-fin may bear two long thread-like streamers. Their coloration, in short, is a "confusing coloration," blending with colourful surroundings but highly conspicuous when seen apart therefrom. But what agencies have brought about these vivid hues, not merely in these mobile bodies, but in those which are fixed, like the corals, star-fishes, "sea-squirts," sponges, and so on?



1. ONE OF THE "BUTTERFLY" FISHES—A TERM USED TO EXPRESS THEIR GAILY-COLOURED SKIN AND ALSO COMMONLY APPLIED TO THE CORAL FISH: THE PENGUIN CORAL FISH (*HOLACANTHUS MESOLEUCUS*), WHICH DIFFERS FROM THE GENUS *CHÆTODON* IN HAVING A SPINE ON THE GILL-COVER.

The scales of these fish are very small, and the "lateral line" is only just traceable. This line plays an important part in most fishes. It consists of continuous grooves in the head and body, containing special sensory organs and opening externally through a row of pores in the scales. In some fishes it is very conspicuous, running the whole length of the body; in others it is curiously interrupted, ending far short of the tail, and starting again at a lower level to terminate at the tail. It is believed, among other functions, to act as a sense of touch, giving warning, through vibrations in the water, of the approach of other fishes or of the immediate neighbourhood of rocks or other obstructions. Another peculiarity of the scales of this tribe is that they extend from the body on to the base of the dorsal fin.

The mouth, as will be seen in Fig. 1, is very small, and in some species drawn out into a tube. In both cases it is used for the capture of small organisms lodged in crevices. Here a tubular mouth is clearly extremely useful. The considerable range of variation shown in the several species of the tribe has evidently come about in response to feeding habits. We find similar adjustments in all sorts of animals. Compare, for example, the huge mouth of the goat-sucker with the long, tubular beak of the snipes, or the enormous mouth of the whale with the still more perfect tube of the ant-eater. But there are many kinds of fishes which have developed these long, tube-like jaws, with the mouth forming a slit-like aperture at the end, as in many of the "mormyridæ," large, fresh-water species of Africa, for example. And we find them again in "gymnotids" of South America. Both these types live in very muddy water, and as a consequence have the eyes reduced almost to the condition of vestiges. They find their food by poking about the bottom. The ant-eater captures his food by thrusting out an extremely long, worm-like tongue. These fishes, however, have no such aid, but suck up whatever they find edible, though whether by scent or touch I am, at the moment, unable to say.

One expects within the mouth to find teeth. But these are by no means always present. In many fishes, from lack of use, the teeth have vanished, as, for example, in the pipe-fishes; in others, large teeth of curious forms are developed in the throat. These are vegetable feeders. But some—the marine "butter" fishes—have but minute vestiges of teeth in the mouth and small teeth in the gullet, lodged in a

pouch with thick, muscular walls, forming a sort of gizzard! Teeth in fishes present a surprising range in size and shape, especially if the teeth of the "cartilaginous" fishes, like the sharks and rays, are included. Even among the teleosts, or "bony fishes," the differences in number, form, and mode of attachment to the jaws would seem almost incredible to anyone surveying a series for the first time.

Among the most singular are those of the "butterfly" fish (*Chaetodontidae*), for herein they look more like closely-packed needles than teeth, and every alternate tooth is longer than its neighbour on either side, so that a rough cutting-edge is formed. Behind those of the front row are two other rows of much smaller teeth. A general idea of their appearance may be gathered from the photograph of the "Penguin Coral Fish" or "butterfly" fish (*Holacanthus mesoleucus*) from the East Indies (Fig. 2). From the shape of these teeth the

fishes of this tribe are known as "Chaetodonts"; the bristle-toothed, for, indeed, they look as much like bristles as they do like needles, with which I have compared them. Although they have many times been described, I can find no figures of them in any of my books, and hence was at some pains to take the photograph shown here. But to see them well one needs not only to see them through a lens, but to be able to force them apart with a needle, so that at least one or two can be seen separately.

But surely one of the most remarkable sets of teeth among fishes is that of the parrot fish, a distant



2. SHOWING THE NEEDLE-LIKE TEETH IN BOTH UPPER AND LOWER JAWS, EVERY ALTERNATE TOOTH IN WHICH IS LONGER THAN ITS NEIGHBOUR, THUS PRODUCING A JAGGED CUTTING-EDGE: A FRONT VIEW OF THE PENGUIN CORAL FISH.



3. FORMING A PARROT-LIKE BEAK OF WHICH ONLY THE SMALL TEETH ALONG THE CUTTING-EDGE CAN BE USED, THE REST RESEMBLING A MOSAIC FUSED WITH THE BONY JAWS: THE REMARKABLE DENTITION OF THE PARROT FISH.

relative of the wrasses. For here, we have a parrot-like beak encrusted with a mosaic of small teeth. These jaws are said to be used for biting off pieces of seaweed, or lumps of coral. They may serve this purpose, but I have as yet seen no attempt at explaining the fact that all these teeth, save those on the edge of the jaw, are fused to their base of support, and can therefore take no part whatever in biting anything!

A LOW ISLAND TRANSFORMED INTO A HIGH CRATER IN A FEW MINUTES.



1 THE FIRST OF A SERIES OF PHOTOGRAPHS TAKEN IN FIVE MINUTES—SHOWING THE SUDDENNESS OF THE CATASTROPHE AT RABAU: VULCAN ISLAND BEGINNING TO ERUPT—PHOTOGRAPHED FROM A STEAMER IN THE HARBOUR.



4 VULCAN ISLAND, FORMERLY LEVEL AND INNOCUOUS, TURNING INTO A VOLCANO VOMITING PUMICE DUST AND ASH.

THE series of volcanic eruptions which broke out near Rabaul, the capital and seat of Government of New Britain, at the end of May led to the evacuation of the town, as recorded with illustrations in our issue of July 3. The 5000 inhabitants, of whom 700 are white, were moved quickly to Kokopo, a village some twenty miles down the coast. According to a recent statement by the New Guinea Administration, an exhaustive check of the population of Rabaul and the neighbouring villages has shown that 424 natives—adults and children of both sexes—are missing. Only

[Continued above.]



7 THE EFFECTS OF THE ERUPTION AT VULCAN ISLAND BECOME APPARENT: A HIGH CRATER WHERE BEFORE WAS ONLY A LOW FLAT, SURROUNDED BY STEAMING WATER.

May 29 Vulcan Island was little more than a mud bank. On June 2 it was a huge crater fully 1000 ft. high. Two mountains just behind Rabaul, known as the Mother and the Daughter, are also in eruption, sending up showers of pumice and ash, so the town is right in the middle of the disturbance. The pumice dust is the finest dust that one can imagine. It finds its way everywhere—it is even said, it will get under an apple-skin. All cars and machinery have been disabled owing to the dust penetrating everything, while a vile smell of sulphur fumes from the craters has made the place unbearable. The weight of the

THE ERUPTION WHICH DEVASTATED RABAU VIEWED AT CLOSE QUARTERS.



2 PUFFS OF STEAM AND SMOKE BEGINNING TO RISE FROM VULCAN ISLAND ACCOMPANIED BY A LOUD EXPLOSION.

fifty bodies have been recovered. Two Europeans and one Chinese were also killed. Recently it was learned that Dr. Stehn, head of the Netherlands Indies Volcanological Department, had been invited to investigate the question of whether the authorities would be justified in maintaining Rabaul as the capital of New Britain in view of the danger of volcanic eruptions and earthquakes. We give below the account of an eyewitness, who has supplied the photographs (reproduced on this page) of the beginning of the eruption. "Although much has been said, and many descriptions printed of the volcanic eruption in New Guinea, few people realise the rapidity with which this disaster occurred. The illustrations here will give some idea of the suddenness with which Vulcan Island in Rabaul harbour came into eruption. They were taken from

[Continued on right.]



5 THE DISTURBANCE ON VULCAN ISLAND ASSUMES HUGE PROPORTIONS.



3 STEAM AND SHOWERS OF PUMICE DUST RISING FROM VULCAN ISLAND, A LOW BANK BORDERING RABAU HARBOUR.



6 EMITTING A THICK COLUMN OF SMOKE AND DUST: VULCAN ISLAND BECOMES STILL MORE MENACING.

the deck of the 'Golden Bear,' which I was on at the time. We were anchored close to Vulcan Island and admiring the beauty of the scene when a terrific explosion occurred and Vulcan Island and the sea near by began to smoke and send out showers of pumice and ash. Our little ship was in a very precarious position. Anchors were quickly weighed, and we steamed out of the harbour, pumice and ash falling thickly. The pictures reproduced here were taken within a total space of less than five minutes—just time to turn the film from one number to another. On

[Continued below.]



8 FIVE MINUTES AFTER THE FIRST PHOTOGRAPH WAS TAKEN: THE CURTAIN OF STEAM AND SMOKE FROM VULCAN ISLAND COMPLETELY BLOTTING OUT THE SKY.

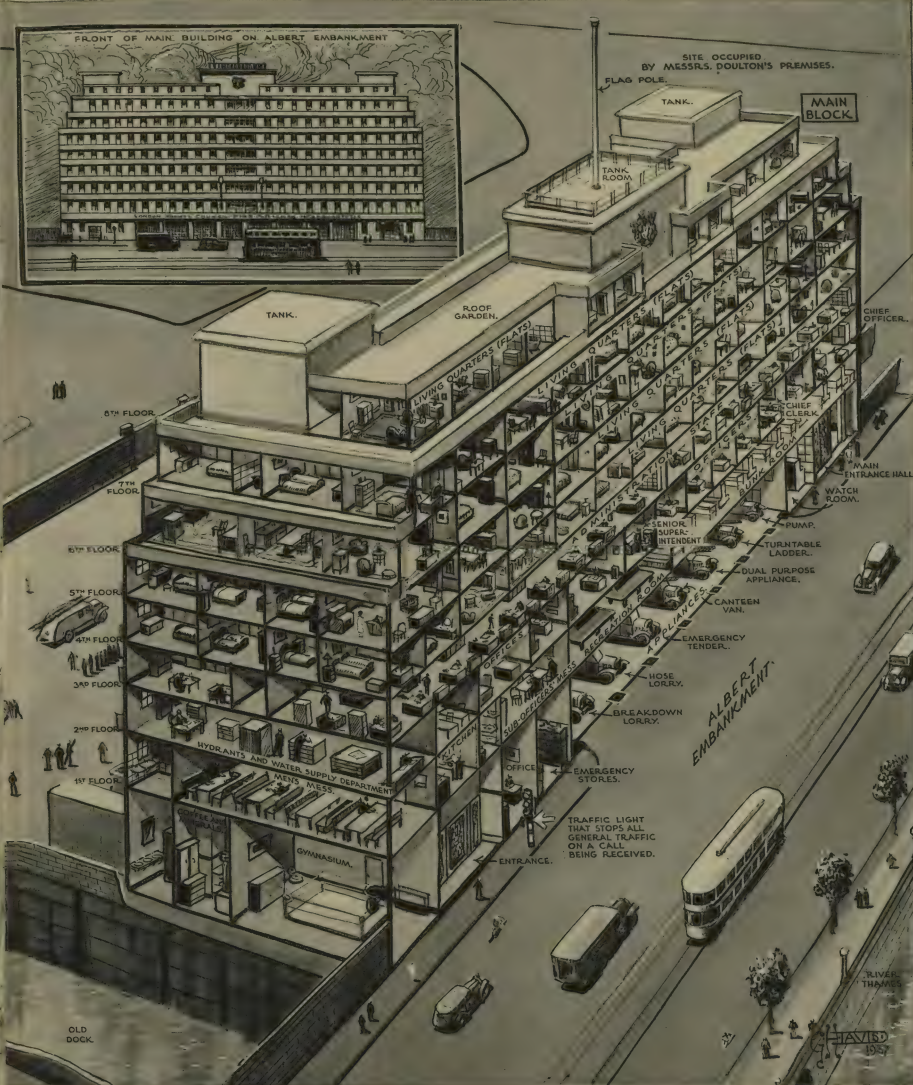
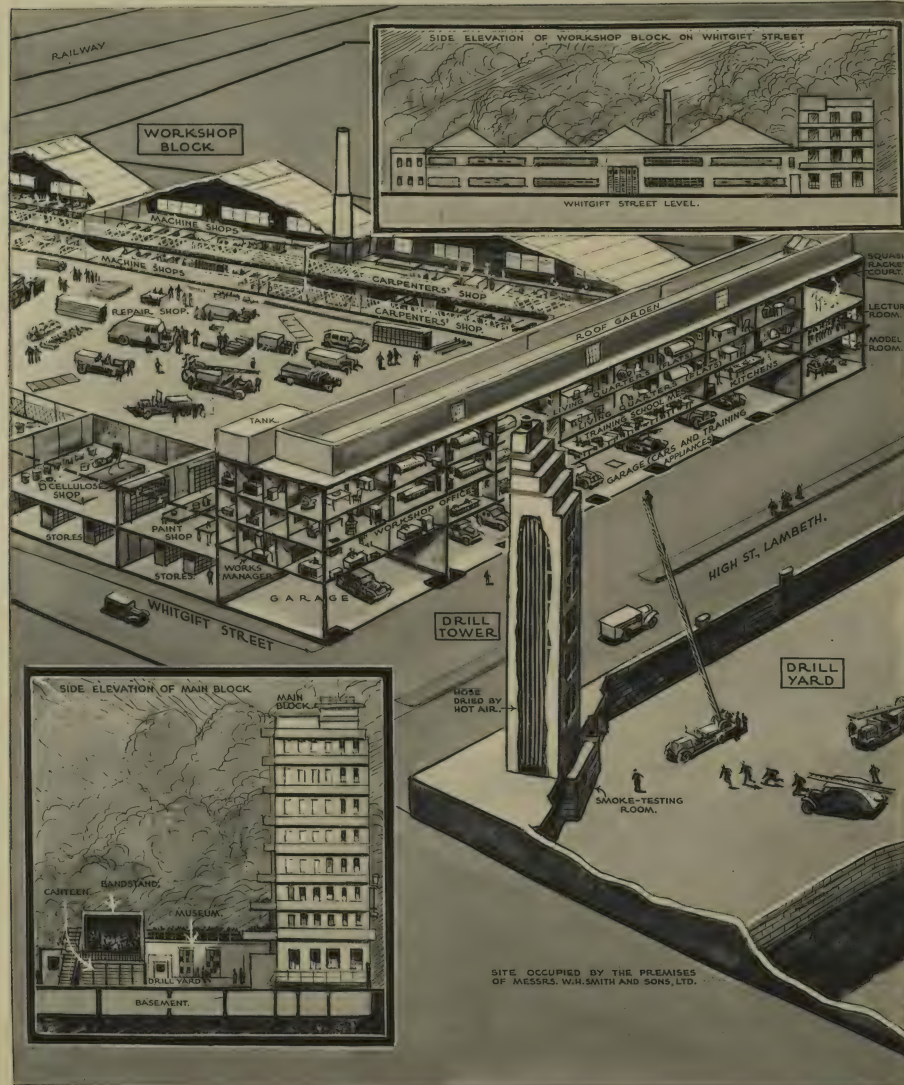
pumice dust has broken all the leaves of the palms and other beautiful trees about Rabaul, and in many cases buildings have collapsed under it. Many coconut and rubber plantations have been completely ruined. One man who had a dairy farm close to the Mother crater was forced to leave when the crater began to erupt. On returning to the place a few days later he found it impossible to find even where his farm had been. The eruption in the sea had caused a tidal wave, while lava from the crater had covered parts of his farm to a depth of from twelve to fifteen feet."

THE LONDON FIRE BRIGADE'S NEW G.H.Q., WHICH THE

DRAWN BY OUR SPECIAL ARTIST, C. H.

KING ARRANGED TO OPEN, REVEALED IN ALL ITS DETAIL.

DAVIS, FROM OFFICIAL INFORMATION.



LONDON'S NEW £390,000 FIRE-FIGHTING G.H.Q. ON THE ALBERT EMBANKMENT: A DIAGRAMMATIC VIEW FROM ABOVE, BESIDES A FIRE-STATION, THE WORKSHOPS, AND THE 100-FT.

His Majesty the King arranged to open on July 21 the new headquarters of the London Fire Brigade, built on the Albert Embankment. The total cost of the buildings, including that of the site, was nearly £390,000. This establishment will, in the opinion of fire-fighting experts, provide London with the most efficient unit of its kind in existence. The site gives ready access to all parts of the metropolis. The building takes the place of the old headquarters in Southwark Bridge Road. The new site is divided into two portions by Lambeth High Street. The ground floor and part of the first floor of the building on the frontage are faced with Portland stone, and the

remainder is finished externally in light-coloured brick. The design is the work of Mr. E. P. Wheeler, F.R.I.B.A., the Architect to the London County Council, the Assistant Architect in charge of the work being Mr. C. Ward, F.R.I.B.A. These buildings are primarily the control and administrative centre of the whole Brigade. In addition they include a fire-station for land appliances, a river fire-station, a training school, and workshops. They also provide residential accommodation for a number of officers. In the fire station there stand, ready for a call, with their engines kept warm by immersion-heaters, a combined escape and pump, a turntable ladder, an

SHOWING (RIGHT) THE MAIN BLOCK—CONTAINING CONTROL ROOMS, OFFICES, AND OFFICERS' RESIDENTIAL QUARTERS, DRILL-TOWER, WITH ELEVATIONS OF THE MAIN BUILDINGS.

emergency tender, a breakdown lorry, a hose lorry, and four officers' cars. On a fire-call being received, the house bells are actuated and the appliances required to turn out announced through the building by electrically illuminated box signs. Special two-tier bunks have been designed in order to economise space. On the first floor is the soundproof control-room, which is illustrated and described on an adjoining double-page of photographs. The second and third floors are occupied by offices for a staff of a hundred, of whom half are civilian administrative officers. From the fourth floor upwards the front building contains flats for Brigade officers. The smallest quarters, those for

the station officers, consist of two sitting-rooms, three bedrooms, a kitchen and a bathroom. Each suite opens on to a balcony at the rear. Six additional sets of quarters occupy the upper floors of the rear block. The training school comprises a drill-yard, drill-tower, and a number of class-rooms specially equipped for instructional purposes (including tuition by cinema). An ample water-supply allows a number of pumps to get to work simultaneously either for drill or display purposes. The indoor side of the training school consists of a garage for instructional vehicles, offices for the instructional staff, a mess-room, a sprinkler demonstration room, and a smoke chamber.



THE RIVER FIRE STATION AT THE NEW HEADQUARTERS OF THE LONDON FIRE BRIGADE, WHICH KING GEORGE ARRANGED TO OPEN ON JULY 21; THE PONTOON AND FLOAT VIEWED FROM THE HEADQUARTERS BUILDING.



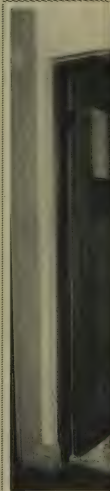
THE STATION WATCH-ROOM AT THE BRIGADE HEADQUARTERS: A POST MANXED DAY AND NIGHT BY TWO OPERATORS, ATTENDING TO FIRE-ALARMS AND LOCAL TELEPHONE CALLS; INFORMATION ABOUT FIRES BEING RECEIVED ON A TAPU MACHINE.

His Majesty the King arranged to open the new headquarters of the London Fire Brigade, on the Albert Embankment, on July 21. On an adjoining double-page we give a diagrammatic bird's-eye view of this wonderful structure, which includes all the most modern devices for the efficient training and administration of the Fire Brigade. This diagrammatic view makes plain the position of the different departments mentioned here. The headquarters building has also a river fire station. The first photograph on this page illustrates the pontoon and barge on the Thames in front of the building, with a fire-boat moored ready to answer a call at a moment's notice. There is a crew of nine for each watch on the fire-boat. The Drill Tower, which appears in the photographs of the hose-demonstration, is the first in the Brigade to include an enclosed staircase.

THE NEW HEADQUARTERS OF THE LONDON FIRE BRIGADE AN ESTABLISHMENT OF THE UTMOST EFFICIENCY IN



THE LONDON FIRE BRIGADE'S NEW HEADQUARTERS ON THE ALBERT EMBANKMENT: THE FAÇADE OF THE MAIN BLOCK, WHICH CONTAINS RESIDENTIAL QUARTERS AND A FIRE STATION.



A FIREMAN DESCENDING STEEL SLIDING POLES TO GET QUICKLY TO THE



ONE OF THE STAINLESS STEEL POLES TO GET QUICKLY TO THE



THE MUSICAL SECTION OF THE LONDON FIRE BRIGADE: HELMETED TRUMPETERS PRACTISING A FIREMEN'S FANFARE FOR THEIR MAJESTIES' INAUGURAL VISIT; WITH CEREMONIAL MUSIC STANDS.



THE MAIN CONTROL-ROOM, THE NERVE CENTRE OF THE LONDON FIRE BRIGADE: A GENERAL MAP, ON WHICH IS SHOWN THE POSITION OF ALL APPLIANCES AT ANY MOMENT, ENABLING THE MOBILISING OFFICER TO RE-DISTRIBUTE HIS FORCES WHEN LARGE FIRES HAVE DRAWN HEAVILY UPON

It is 100 ft. high. The great majority of fires in buildings are fought from, or via, the staircases, and practical drill in laying hoses up them will prove of great value. The body of the tower contains a well-ventilated hose-drying hoist with a capacity for more than sixty lengths of hose. The air in the tower can be warmed, and a hose-holding motor is provided. One of the most interesting features of the headquarters building is the control-room. On its walls are hung specially mounted maps on which the state of the Brigade as regards the whereabouts of its appliances at any given moment is continuously shown. Communication with the public and the many public services with which the Brigade is in touch is maintained by six exchange lines, while the movements of brigade appliances are ordered by means of thirteen private lines

leading to the principal fire stations. On one side of this room, and communicating with it, is a small rest-room for the representative of the General Post Office who is available throughout the twenty-four hours for effecting emergency repairs to telephones, fire alarms, and so forth. On the opposite side of the control-room is a small compartment for the use of the mobilising officer, who may be on duty here throughout the night when serious fires are in progress. The Senior Superintendent is the mobilising officer—the link between the fire-fighting operations that are in progress and the rest of the Brigade. It is his duty to re-distribute available Brigade appliances after large gaps have been made in their ranks by attendance at fires, so that the whole London area remains covered. The last photograph on this page shows the



A DEMONSTRATION OF AN ALARM CALL IN THE NEW DRILL TOWER: 1800 GALLONS OF WATER PER MINUTE BEING PROJECTED INTO AN UNDERGROUND TANK, AFTER RIGHT HOSES HAD BEEN RUN UP IN RECORD TIME.



ANOTHER EXAMPLE OF CAREFUL PLANNING AT THE BRIGADE'S NEW HEADQUARTERS: A SECTION OF THE MEN'S REST ROOM, WITH THE LATEST TYPE OF BUNKS, TO HOLD FOUR MEN; WITH SPECIAL LOCKERS SEEN ON THE RIGHT.

sleeping space for firemen. The personnel of the Brigade below the rank of station officer work on a two-shift system. Locker, mess, and recreation accommodation is provided for them on the first floor. (Reference to the diagrammatic view on the adjoining pages will make this clear.) Special two-tier bunks have been designed in order to economise space. In conclusion, one example of the thoroughness with which the arrangements of the building have been thought out may be given. Traffic-control signals, linked with those regulating the traffic at Lambeth Bridge, have been installed on the Albert Embankment at each end of the Headquarters building. These signals are operated from the watch-room, and they enable the engines and other appliances to turn out quickly, without the risk of colliding with traffic on the Embankment.

BOOKS OF THE DAY.

MUCH was heard of a certain "speck in the Pacific" during the anxious days of search for the missing American fliers, Mrs. Putnam and Lieut. Noonan, and the public came to realise something of that ocean's vast expanse and the distances that separate island from island, and group from group, amid the waste of waters. Howland Island, for which the lost aeroplane had set out from New Guinea, is, of course, only one among a host of islets and atolls that form similar specks, in various parts of the Pacific, upon a large-scale map. The life that is lived upon these remote "pieces of land entirely surrounded by water" has always a distinctive interest, for insularity is not confined to the British Isles, and each of the Pacific "specks," therefore, possesses its own human idiosyncrasies.

Despite the wealth of literature devoted to the South Seas, there is still, I imagine, many a little archipelago off the main shipping routes awaiting its Melville or its "Tusitala." One such gap in the chronicles of the Pacific has now been filled, very delightfully, with "THE DANGEROUS ISLANDS." By Clifford Gessler. With twenty illustrations (Michael Joseph; 15s.). These islands belong to the French colonial empire. Indicating their geographical position, the author says: "In that part of the South Sea eastward of Tahiti, flung across it in a long ragged line like a band of nebulae across the sky, stretching from north-west to south-east for more than nine hundred miles, lie the eighty or more low coral islands known officially as the Tuamotu, to their inhabitants as Paumotu or Poumotu, and to the navigators who explored these seas as the Dangerous Islands. . . . No Frenchman lives there; the administration of the Tuamotu, at Fakarava, is many days' sailing over dangerous seas; the colonial government of French Oceania, at Papeete, is farther still. . . . Throughout the days of sail, the Tuamotu were avoided. . . . Low-lying, visible for only a few miles at sea; encircled with reefs off which deep water often affords no secure anchorage; beset with rapid currents that change without warning; imperfectly charted, and subject to violent hurricanes, they are still a death-trap for ships."

This book is mainly concerned with Tepuka (about 4½ miles long by 2 miles wide), one of two small atolls lying close together over 100 miles from the next nearest island of the group. The author went there on an expedition from the Bernice P. Bishop Museum of Honolulu, with Mr. Kenneth P. Emory, an ethnologist, who contributes some of the appendices added for the benefit of "those who crave facts." Mr. Gessler himself gives a picturesque account of life among the islanders, a genial, friendly race, portraying types of native character. His later chapters describe Tahiti as it is to-day, for through waiting for an overdue steamer to take him home to America he was compelled to stay some time in Papeete, unable—for fear of missing the boat—to venture far from the town, to such places as Mataiea, "by whose warm lagoon Rupert Brooke had idled away deep-flowing days of peace." But it is the simple and unsophisticated life on Tepuka that chiefly lends the book its charm. I remember no work on the South Seas that has quite such an air of kindness and tranquillity. There are no "toughs" or scenes of violence; no cannibalism or human sacrifice; and no warfare.

Islands such as Tepuka, however, may not always retain their pristine simplicity, for aviation is carrying afar the "turmoil of civilisation." On the way thither the travellers passed, for instance, the island of Fanning, which comes under the British Gilbert Islands administration. "An ideal airport," somebody observed. . . . "There'll be a big hotel here some day—a pleasure resort for air travellers across the Pacific." Again, in an appendix on the future of the islands, we read: "Almost any of these coral atolls, with large enclosed lagoons, such as Tepuka, is a potential seaplane port. They are far better fitted to the ships of the air than to those of the sea. Accurate charting, a little blasting of coral heads, and erection of signals—and you could have a chain of airports all the way from the Marquesas to Tahiti and from there south and west. Most of these islands are far more suitable for the purpose than the sun-baked lagoonless islands of Baker, Howland and Jarvis, which the United States is taking so much trouble to develop farther west. The Tuamotu are practically on the route from the Panama Canal to Tahiti, and they and the Marquesas to some extent command, from a viewpoint of air strategy, the western approach to the Canal. France may discover

some day that she has, in these neglected, all but forgotten spots of coral, treasure greater than the pearls that used to be raised from Tuamotuan lagoons, or the fabled gold-laden galleon sunk in the lagoon of Hiti, or the pirate hoard for which men have dug the coralline soil of Pinaki in vain. For the world's ocean highways are increasingly skyways."

Among the "skyways" of the Pacific already in existence, Mr. Gessler mentions that "a Japanese line soars down into the Mandated Islands." This allusion brings me to two notable books concerning that island empire of the east which lately became once more embroiled with China, and, in view of the present situation, it is interesting to read the views and forecasts of competent observers, written some months ago. One of these books—the work of another American—is "UNDER THE JAPANESE MASK." By Miles W. Vaughn. With nineteen illustrations (Lovat Dickson; 12s. 6d.). Here a well-

the Far East in 1925. Besides Japan, his work took him also to China and the Philippines and at one time we find him in Java. As between China and Japan he soon came to adopt the Japanese point of view over the Manchurian question. "Russia," he recalls, "would unquestionably have annexed Manchuria had she won the Russo-Japanese War. When Japan won, it was the intervention of the Powers which deprived her of the fruits of victory. Most foreigners in the Orient . . . had a great deal of sympathy for Japan. They knew that the war-lord system was ruining China and causing human suffering on a scale rarely known in world history. . . . That was my own opinion. I had seen China constantly at war for four years, a country ravaged and despoiled. . . . Since Chinese could not make peace with each other, it seemed to me the duty of those Powers which could stop the eternal slaughter to do so."

It is stated on the wrapper that Mr. Vaughn was the only journalist to have an interview with the Emperor of Japan. This statement does not accord with his own account of his part in arranging for his colleague, Mr. Roy W. Howard, to be received by the Emperor. "Everything went smoothly," writes Mr. Vaughn, "except for the fact that Howard had not brought a silk hat and a morning coat with him. He had to go to the Palace wearing mine, and the hat was too small and the coat too large." It fell to Mr. Vaughn to cable to the United States Mr. Howard's report of the interview, in which he stated: "Japanese-American friendship, understanding and co-operation are of the utmost importance to the peace, not only of the Far East, but of the world, in the opinion of his Majesty, the Emperor Hirohito. This fact was impressed upon me in an unforgettable manner to-day when I was granted the first audience ever extended to an American newspaperman by any Japanese ruler."

After the interview the Emperor issued an Imperial Rescript in which he declared: "The advancement of international peace is what, as evermore, We desire, and Our attitude towards enterprises of peace shall sustain no change. By quitting the League and embarking on

a course of its own, Our Empire does not mean that it will stand aloof in the Extreme Orient nor that it will isolate itself thereby from the fraternity of nations." Later, Mr. Howard discussed the question with Count Uchida, then head of the Japanese foreign office, who said: "Japan and the United States owe it to the world and to posterity to keep the Pacific true to its name." Mr. Vaughn evidently developed a deep affection for Japan and her people during his long residence in the country, and when the time came for him to depart he says: "The Japanese were almost overwhelming in their kindness." An amusing entry in his diary, "written at that time, runs thus: 'I came to the Orient nearly nine years ago with a typewriter and a suit-case. I am going home with a wife, two children, a mother-in-law, a nurse, sixty-nine pieces of small baggage, and fifty crates of furniture. Who said rolling stones gather no moss?'"

With an American's views on the Far East it is especially interesting just now to compare those of a Japanese officer, in "THE NEXT WORLD WAR." By Lieut.-Commander Tota Ishimaru, I.J.N., Author of "Japan Must Fight Britain." Translated from the Japanese by B. Matsukawa. With twenty-two illustrations (Hurst and Blackett; 15s.). In spite of its title and a lurid wrapper, I should not call this an inflammatory book, and I have not noticed in it any particular anti-British animus, as might be expected from the name of the author's previous work. In the present volume he certainly discusses every aspect of the war danger, and the policies and interests of the various Powers, in much detail, but he does so with an air of candour and placid detachment that is far from being provocative. On the contrary, to judge from his concluding paragraph, I should say that his own proclivities were in the direction of conciliation, although he deprecates being described as "a meek pacifist." After warning his own countrymen against overconfidence, he ends his book as follows: "The Japanese are always doughty on the field of battle, but the ability to be that only does not constitute a great nation. Unless we can show creative and constructive talent in peace time, we cannot be called a great nation. Japan has already shown her constructive ability for the sake of the world's peace by making leading suggestions at the London Disarmament Conference, thus enabling the world to get a glimpse of Japan's determined character. Why not go

(Continued on page 184.)



THE NEW HEADQUARTERS OF THE LONDON FIRE BRIGADE ON THE ALBERT EMBANKMENT, WHICH H.M. THE KING ARRANGED TO OPEN ON JULY 21: THE INTERIOR FACE OF THE MAIN FRONT BLOCK, SEEN FROM THE DRILL TOWER; SHOWING THE EXTENSIVE BALCONIES OVERLOOKING THE YARD, WHERE DEMONSTRATIONS ARE HELD.

The new headquarters of the London Fire Brigade, considered by experts to be the most efficient unit of its kind in the world, is fully illustrated by photographs and a double-page diagrammatic view on pages 152, 153, 154, and 155 in this issue.



THE MEMORIAL TO THE SELF-SACRIFICE OF THE MEMBERS OF THE BRIGADE IN THE NEW HEADQUARTERS BUILDING: A SCULPTURED PLAQUE BY GILBERT BAYES, R.B.S., PRESENTED BY LLOYDS UNDERWRITERS; AND COMMEMORATING FIREMEN WHO HAVE LOST THEIR LIVES FIGHTING LONDON FIRES.

known newspaper correspondent relates his experiences—frequently exciting—in lively vein, with much sound comment on Far Eastern politics. His book is more or less an autobiography, but the earlier period, which covers his youth, a rebellion in Brazil, and his propaganda work during the Great War, is traversed very rapidly. The real interest begins when he sails from San Francisco for

A WILSON ACQUISITION AND A RENOIR LOAN AT THE NATIONAL GALLERY.

REPRODUCED BY COURTESY OF THE TRUSTEES OF THE NATIONAL GALLERY.

THE Trustees of the National Gallery have recently added to the collection two attractive purchases and two important loans. The purchases continue the Trustees' policy of representing English landscape painting as completely as possible and consist of "A View on the Thames," by Richard Wilson, and a "Landscape with Haymakers," by Peter de Wint. Wilson treated the river subject several times, notably in a picture which fetched the high price of £6400 at the Ford sale in 1929. But of all the versions the one recently purchased for the Gallery at the Clumber sale at Christie's last June is perhaps the most attractive and, it is believed, the only one signed with the artist's monogram. Probably Wilson only signed such pictures as were entirely from his own hand and met with his satisfaction. The two new loans which still further enrich the newly formed room of nineteenth-century French painting are

[Continued below.]



"PORTRAIT OF MADAME MONET ON A SOFA," BY RENOIR: AN EXQUISITE WORK, THE DELICACY OF WHICH WAS NEVER SURPASSED BY THE ARTIST, ON LOAN AT THE NATIONAL GALLERY IN THE NEWLY FORMED ROOM OF NINETEENTH-CENTURY FRENCH PAINTING.



"A VIEW ON THE THAMES," BY RICHARD WILSON (1714-1782): PERHAPS THE MOST ATTRACTIVE OF SEVERAL VERSIONS AND BELIEVED TO BE THE ONLY ONE SIGNED WITH THE ARTIST'S MONOGRAM—A RECENT ACQUISITION AT THE NATIONAL GALLERY.

Renoir's "Portrait of Madame Monet on a Sofa" (lent by Mr. C. S. Gulbenkian) and Degas' "Jockeys in the Rain" (lent by Sir William Burrell), which was reproduced in our issue of May 22 this year. The Renoir represents Madame Monet, wife of the artist, in a blue silk coat with embroidered revers, reclining on a white sofa.

It must belong to the middle of the early '70's, a period when Renoir was aiming at the greatest lightness and brilliance. Even he never surpassed the delicacy of this exquisite portrait. The picture comes direct from the collection of the Monet family at Giverny. Degas' pastel was recently seen by the public in the Gow Sale at Christie's.

THE NORTH-WEST FRONTIER FIGHTING:

PACK ARTILLERY IN ACTION; ROAD-MAKING;
AND A CASUALTY—IN WAZIRISTAN.



THE OPERATIONS IN WAZIRISTAN, WHERE PACIFICATION IS NOW PROCEEDING: A TYPICAL WAZIR VILLAGE, THE TOWERS HAVING MUD WALLS SEVERAL FEET THICK.



RAPID ROAD-MAKING—AN ESSENTIAL PART OF ANY MILITARY OPERATION ON THE NORTH-WEST FRONTIER: A MACHINE WHICH SPEEDILY DIGS A ROUGH BUT SERVICEABLE ROAD ON ROCKY HILLSIDES.



THE ONLY WAY OF BRINGING UP GUNS IN WAZIRISTAN: AN ARTILLERY PACK MULE BEING LED BY AN INDIAN GUNNER, WHO WEARS A SWORD AS A SIDE-ARM.



MOUNTAIN ARTILLERY COMING INTO ACTION ON A HILL-TOP IN SUPPORT OF INFANTRY: 3.7-IN. HOWITZERS WITH SPLIT TRAILS, AND AMMUNITION CARRIED IN LEATHER CASES (LEFT).



TROOPS IN ACTION IN THE BLEAK HILL COUNTRY OVER WHICH THEY HAD TO FIGHT DURING THE ADVANCE TO ARSALKOT.



A WOUNDED BRITISH SOLDIER CARRIED BACK FROM THE FIRING-LINE BY INDIAN STRETCHER-BEARERS.

As we write reports indicate that the pacification of Waziristan is proceeding satisfactorily, though not without minor incidents. A Gurkha picket was attacked at Azman Manza Camp, near Kaniguram on the night of July 13 and suffered several casualties. Isolated sniping continued, and telegraph wires continued to be cut. A "Times" correspondent describes an operation carried out by the Tochi Scouts with armoured cars in the Spinwam area. This was aimed at dispersing

bad characters and recovering a Hindu boy who had been kidnapped. Fifteen tribesmen were arrested and the fortified tower of a notorious wrongdoer was destroyed, but the boy was not found. The Fakir of Ipi (the destruction of whose cave of refuge we illustrated in our last issue) remains hidden in inaccessible territory. The Fakir and the Mullah Sher Ali, a Mahsud malcontent, were, at this time, continuing their attempts to incite the tribesmen.

THE H.A.C. REVIEW: MARCHING PAST THEIR ROYAL CAPTAIN-GENERAL.



THE HONOURABLE ARTILLERY COMPANY INSPECTED BY THEIR CAPTAIN-GENERAL, THE KING—THE PRINCIPAL EVENT IN THE CELEBRATIONS OF THE 400TH ANNIVERSARY OF THE GRANTING OF THEIR ROYAL CHARTER: HIS MAJESTY TAKING THE SALUTE AT THE MARCH-PAST OF THE INFANTRY BATTALION.



CAPTAIN-GENERAL H.M. THE KING TAKING THE SALUTE AT THE MARCH-PAST OF THE TWO HORSE ARTILLERY BATTERIES OF THE H.A.C.: "A" BATTERY, COMMANDED BY LT.-COL. E. F. STANFORD (MASTER GUNNER WITHIN THE TOWER), PASSING THE SALUTING POINT, WITH "B" BATTERY FOLLOWING.

On July 19 the King, who is Captain-General of the Honourable Artillery Company, inspected the Regiment at Armoury House, Finsbury. This was the culminating event of a series celebrating the 400th anniversary of the granting of a Royal Charter by Henry VIII. to the Regiment (then known as the Guild or Fraternity of St. George). There were about 800 members on parade, forming an infantry battalion and two batteries of Horse Artillery, and the ceremony was watched by delegates of the Ancient and Honourable Artillery Company of Boston (U.S.A.) and veteran members of the Company. His

Majesty inspected the Regiment and then took the salute at the march-past. After the parade the King entered Armoury House and in the Court Room signed the ancient Vellum Book on a page illuminated with the Royal Arms. This book contains the signatures of Sovereigns back to Charles II. and that of the Prince Consort, who was Captain-General from 1843 to 1861. In the Long Room his Majesty received the fifty serving officers of the Regiment and accepted from Colonel Henry D. Cormerais a certificate of honorary membership of the Ancient and Honourable Artillery Company of Boston.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



PRINCE SIMEON, THE INFANT HEIR TO THE BULGARIAN THRONE, WITH HIS SISTER, PRINCESS MARIE-LOUISE.

We noted in our issue of June 26 the birth of an heir to the Bulgarian throne; and we then gave an illustration of King Boris acknowledging the cheers of his people. The birth of the Prince, of whom we here give one of the first portraits to reach England, caused great rejoicing, as no woman may reign in Bulgaria.



SIR FRANCIS JOSEPH.

Appointed one of the Government directors on the Board of Imperial Airways, July 17. Succeeded Sir Walter F. Nicholson, who has retired. A Director of the Midland Bank, L.M.S. Railway, and other concerns.



CAPT. A. V. HAMBRO.

Elected M.P. (Cons.) in the North Dorset by-election on July 14 with a majority of 543 over his Liberal opponent. Was M.P. for South Dorset, 1910-22, and is Chairman of the North Dorset Conservative Association.



HEADS OF THE LONDON FIRE BRIGADE: MAJOR MORRIS, CHIEF OFFICER (SEATED); AND COMMANDER FIREBRACE.

The new headquarters of the London Fire Brigade which the King arranged to open on July 21, are fully illustrated in two double-pages in this issue. Major Morris became Assistant Divisional Officer in 1908. He served in France with the artillery and Motor Transport. Commander Firebrace is Deputy Chief Officer.



DR. PERCY GARDNER.

The well-known archaeologist and numismatist. Died July 17; aged ninety. Disney Professor of Archaeology, Cambridge, 1880. Lincoln and Merton Professor, Classical Archaeology, Oxford, 1887. Besides many archaeological works he also wrote much on religion.



THE SOVIET RECORD-BREAKING POLAR FLIGHT: MM. GROMOFF, CHIEF PILOT (LEFT); DANILIN, NAVIGATOR (CENTRE); AND YUMASHEFF, SECOND PILOT.

Gromoff, the famous Soviet pilot, and his two companions who left Moscow on July 12 and flew over the North Pole to the U.S.A., landed in a field near San Jacinto, east of Los Angeles, on July 14. They broke the previous world long-distance record, set up by the French airmen Codos and Rossi in 1933, by nearly a thousand miles. When they were between Rudolph Island and the North Pole ice began to form on the machine, but they had a de-icer, which saved them.



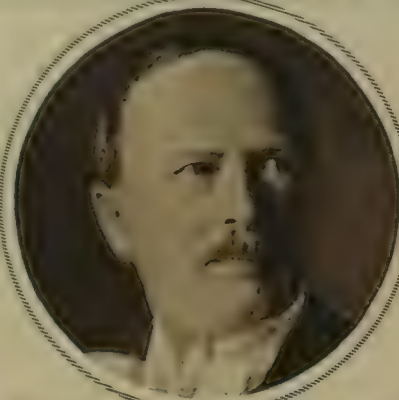
PROFESSOR H. E. ARMSTRONG.

For many years an outstanding figure in British chemistry. Died July 13; aged eighty-nine. Associated with the development of chemistry teaching in London at the end of the nineteenth century. Taught at the Central Technical College, South Kensington.



THE RAJA OF JAMKHANDI.

Shrimant Rajasahib of Jamkhandi, one of the Deccan states, visited England for the first time for the Coronation. He will shortly return to India. Interested in industrial development, he has visited many factories during his stay in England.



DR. WALTHER SIMONS.

Prominent German statesman. Died July 15; aged seventy-five. At one time Foreign Minister. Deputy President of the Reich between the death of Ebert and the election of Hindenburg. President, Supreme Court of the Reich, 1922-29.



MR. LESLIE BALFOUR-MELVILLE.

Formerly well known as an athlete and amateur golfer. Died July 16; aged eighty-three. Won his first St. Andrews medal in 1874. Amateur Golf Champion, 1895. Lawn Tennis Champion of Scotland, 1879. Also a very fine batsman.



SIR ABDUL RAHMAN EL MAHDI.

Son of the Mahdi, the opponent of General Gordon in the Sudan. Now staying in London. Previously visited London in 1919 to congratulate King George on the victory of the Allies. Is much interested in English gardening and home-planning.

THE WORLD MOURNS MARCONI: A "MAGICIAN OF SPACE"—THE FOUNDER OF PRACTICAL WIRELESS TELEGRAPHY.



THE MAN WHO INAUGURATED A NEW ERA IN HUMAN INTERCOURSE: THE LATE MARCHESI MARCONI ON BOARD HIS FAMOUS YACHT "ELETTRA," IN WHICH, DURING RECENT YEARS, HE HAD CARRIED OUT MANY SECRET EXPERIMENTS LEADING TO NOTABLE ADVANCES IN THE PRACTICAL DEVELOPMENT OF WIRELESS COMMUNICATION, ESPECIALLY IN REGARD TO THE USE OF ULTRA-SHORT WAVES.



AS HE APPEARED IN EARLY MANHOOD AT THE TIME WHEN HE CAME TO ENGLAND AND CONDUCTED EXPERIMENTS, IN LONDON, ON SALISBURY PLAIN, AND ELSEWHERE IN THIS COUNTRY, IN ASSOCIATION WITH SIR WILLIAM PREECE, THEN DIRECTOR-GENERAL OF TELEGRAPHS: A PORTRAIT OF GUGLIELMO MARCONI PUBLISHED IN "THE ILLUSTRATED LONDON NEWS" OF JULY 31, 1897.



THE BIRTH OF PRACTICAL "WIRELESS": MARCONI, THEN AGED TWENTY-ONE, IN HIS FATHER'S GARDEN AT PONTECCHIO, CONDUCTING EARLY EXPERIMENTS WITH A TRANSMITTER WHICH PRODUCED A SPARK BETWEEN TWO BALLS, ONE CONNECTED TO A METAL PLATE SUSPENDED IN THE AIR, THE OTHER TO ONE IN THE EARTH—SHOWING THE RECEIVING APPARATUS IN THE BACKGROUND.



AS HUSBAND AND FATHER: THE LATE MARCHESI MARCONI WITH HIS SECOND WIFE AND THEIR DAUGHTER ELETTRA—A DOMESTIC GROUP AT THEIR HOME IN ROME.



THE GREAT MOMENT OF THE INVENTOR'S CAREER WHEN HE RECEIVED THE HISTORIC THREE MORSE "DOTS" ACROSS THE ATLANTIC: MARCONI BESIDE HIS APPARATUS IN NEWFOUNDLAND ON DECEMBER 12, 1901.

THE news of the Marchese Marconi's sudden death in Rome, on July 20, was received with deep regret throughout the world, especially in this country, so closely associated with his work. All nations owe him gratitude, not least for his contribution to life-saving at sea. He had been aptly termed "Magician of Space" by Signor Mussolini, who soon after his death visited the house and prayed long by the bedside. Guglielmo Marconi was born at Bologna in 1874, younger son of Giuseppe Marconi, a country gentleman,

whose wife was an Irishwoman. As a boy he was keenly interested in physical and electrical science, and at twenty-one, in his father's garden at Pontecchio, near Bologna, he began those experiments which gave practical form to the theories of Clerk Maxwell, Heinrich Hertz, Oliver Lodge, Righi, and other scientists, and eventually resulted in wireless telegraphy as practised to-day. In 1896 Marconi came to England, and with the support of Sir William Preece, Engineer to the British Post Office, conducted successful demonstrations at ever-increasing distances. In 1897 there was formed in London the undertaking later known as Marconi's Wireless Telegraph Company, Ltd. The culminating moment in Marconi's career came on December 12, 1901, when, in Newfoundland, he received a message (three Morse "dots"—for the letter S) transmitted across the Atlantic from his station at Poldhu, Cornwall. We cannot summarise here the great story of his subsequent achievements or the honours showered upon him, among them the G.C.V.O. In 1927 he married (as his second wife) the Contessa Maria Christina Bezzi-Scali, by whom he had one daughter.

THE STRANGE FACE OF CHINA: CURIOUS ASPECTS OF RURAL INDUSTRY AND FORMATIONS RECALLING ANCIENT CHINESE ART.



SUGGESTING A GIANT "STAIRCASE": AN AERIAL PHOTOGRAPH OF CULTIVATED LOESS TERRACES IN CHINA, SHOWING VERTICALLY IN THE CENTRE A DEEP FURROW CLOVEN BY DESCENDING WATER IN RAINY SEASONS.



THE FANTASTIC LANDSCAPES OF ANCIENT CHINESE ARTISTS COUNTERPARTED BY REALITY: PINNACLED ROCK FORMATIONS, HUNDREDS OF FEET HIGH, IN THE PROVINCE OF KWANGSI, WITH VILLAGES AND RICE-FIELDS IN THE FOREGROUND.



RICE-FIELDS ON THE TERRACED MOUNTAIN SIDES IN THE PROVINCE OF YUNNAN, WITH A PEASANT'S HOMESTEAD IN THE LEFT FOREGROUND: AN EXTRAORDINARY TYPE OF CHINESE LANDSCAPE AS SEEN FROM THE AIR.

In certain parts of China, as these remarkable air photographs show, the contour of the land assumes peculiar shapes, which explain and justify the apparently fantastic mountains and other features represented in ancient Chinese art. The correspondent who sends us the photographs points out that these curious formations belong to the loess region. "Loess," says the "Encyclopædia Britannica," "is a soft, porous rock, pale yellowish or buff in colour; one characteristic property is its capacity to retain vertical or even overhanging walls in the banks of streams. These vertical walls . . . exist in China, where they stand

in some places 500 ft. high and contain innumerable cave-dwellings; ancient roads, too, have worn their way vertically downwards deep into the deposit, forming trench-like ways. . . . Most geologists are agreed that the true loess is an eolian or wind-borne rock, formed most probably during periods of tundra or steppe conditions." Elsewhere the same authority states: "The loess mantle, leaving only the ridges exposed, weathers, because of a strongly developed vertical cleavage, into a topography of cliff-edges and steep-sided terraces. The same vertical cleavage is responsible for the porosity of the loess, which gives

rise to a relative abundance of water in the numerous basins within it. . . . A chain of loess basins was followed by the Imperial Courier road from Peking to the western province of Szechwan, and, from the establishment of Peking as capital until the advent of the railway, it was this rather than the river Hwangho which formed the main artery of commerce. . . . The loess belt as a whole constitutes one of the most distinctive regions in all China and was the cradle-land of Chinese civilisation." The terraced rice-fields shown above resemble those in the Philippines illustrated in our issue of March 31, 1934.

Regarding the use of such terraces by Chinese rice-growers, Mr. Kingdon Ward has written: "The main features of the loess plain are its terraced structure and its vertical cleavage, the former due in part to the latter. The terraces owe their formation to the presence of gravel and shingle beds spread out by the mountain streams of bygone ages and now interstratified at different horizons and at irregular intervals with the loess. . . . They check the downward wear of the loess, thus giving rise to the platform structure of which man has taken advantage in cultivation."

A WINDOW ON THE WORLD: EVENTS AT HOME AND ABROAD.



THE NEW "HOUSE OF GERMAN ART" INAUGURATED BY HERR HITLER AT MUNICH:
THE IMPOSING BUILDING ON THE SITE OF THE OLD "GLASS PALACE."

The chief event of the three-days' festival of German Art, which began at Munich on July 16, was the official opening by Herr Hitler of the newly completed House of German Art. In his speech Herr Hitler claimed that the Nazis had effected a Renaissance in German Art by destroying individualism and Liberal, Bolshevik, Jewish, and Marxist influences. Some modern pictures, he suggested, could only have

(Continued opposite.)



THE PAGEANT OF GERMAN CULTURE WHICH FOLLOWED THE OPENING OF THE NEW
"HOUSE OF GERMAN ART" AT MUNICH: A PICTURESQUE PROCESSION.

been painted by people with abnormal eyesight. He added that, if they really painted in this manner because they felt they saw things that way, then these unhappy persons should be handed over to the department of the Ministry of the Interior, where sterilisation of the insane was dealt with. On July 18 there was a long and picturesque pageant representing German art from the days of the ancient Teutons.



THE GREAT "WAR MEMORIAL TO ALLIED DEAD AT LIÉGE: THE SOARING "TOWER OF MEMORY" WHICH KING LEOPOLD ARRANGED TO INAUGURATE.

Liège, the famous fortress on the Eastern frontier of Belgium, which was the scene of the opening of the German campaign in the West, in 1914, and of Ludendorff's daring *coup de main* on the night of August 5, now boasts a splendid war memorial to the Allied dead. The tower illustrated here dominates the whole city.



A RELIC OF KINGSFORD-SMITH: PART OF THE LANDING GEAR OF THE AEROPLANE IN WHICH HE FLEW, FOUND OFF THE BURMESE COAST.

This section of the undercarriage of the machine flown by Sir Charles Kingsford-Smith (who disappeared while flying from London to Australia in 1935), was found in the sea off Burma. Recently other aeroplane-wreckage was washed down the Salween River, so a crash probably occurred somewhere on its course.



THE FIRST "MERCHANT NAVY" WEEK IN BRITAIN: MERCHANT SEAMEN CARRYING BANNERS AND HOUSE-FLAGS IN THE PROCESSION AT SOUTHAMPTON.

Britain's first "Merchant Navy" Week was inaugurated at the new docks at Southampton on July 17. The opening ceremony was performed by Princess Alice Countess of Athlone, and a message was read from the King, the Master of the Merchant Navy and Fishing Fleets and Patron of the Week, wishing the venture success.



SOARING OVER THE SKYSCRAPERS AFTER HER FIRST TRANSATLANTIC TEST FLIGHT: THE IMPERIAL AIRWAYS FLYING-BOAT "CALEDONIA" CIRCLING OVER NEW YORK.

On July 5 the Imperial Airways flying-boat "Caledonia" and the Pan-American Airways "Clipper" crossed the Atlantic in opposite directions. The "Caledonia" landed at Botwood, Newfoundland, and later went on to Montreal. On July 9 she completed her first Transatlantic test flight between Southampton and New York by flying to Port Washington, Long Island. Her course lay along the Hudson River and at a height of 2000 ft. she circled over New York before landing at Port Washington. On July 15 the "Caledonia" took off from Botwood on



AFTER CROSSING THE ATLANTIC ON HER RETURN JOURNEY TO FOYNES IN JUST OVER TWELVE HOURS: THE "CALEDONIA" MOORING AT SOUTHAMPTON.

her return flight and the "Clipper" left Foynes, on the River Shannon, for New York. The "Caledonia" took twelve hours and six minutes—twenty-five minutes less than the time taken by the American flying-boat—to reach Foynes. Later the "Caledonia" flew on to Southampton. Captain Wilcockson, the pilot of the "Caledonia," received congratulations on the successful completion of the double flight from Lord Swinton, Secretary of State for Air, and Mr. Malcolm MacDonald, Secretary of State for Dominion Affairs.

RUSSIA'S VARIED RACES ON PARADE IN MOSCOW.



THE REMARKABLE PROGRESS OF THE PHYSICAL CULTURE MOVEMENT IN SOVIET RUSSIA: A BODY OF SPORTS-GIRLS FROM THE UZBEK REPUBLIC, IN CENTRAL ASIA, WHOSE MOTHERS PROBABLY NEVER REMOVED THEIR VEILS IN PUBLIC, IN THE CELEBRATIONS OF THE TWENTIETH ANNIVERSARY OF THE REVOLUTION AT MOSCOW.



A SWIMMING POOL WITHOUT WATER: A MOVING TABLEAU GIVEN BY RUSSIAN SCHOOLGIRLS IN THE PHYSICAL CULTURE PARADE, AT MOSCOW—HOLDING UP A CLOTH THROUGH WHICH OTHER SCHOOLGIRLS APPEAR AS SWIMMERS.



A PICTURESQUE FEATURE OF THE MOSCOW PHYSICAL CULTURE PARADE: FALCONERS OF THE KHIRGIZ SOVIET REPUBLIC ON THE MARCH WITH HOODED HUNTING-EAGLES ON THEIR WRISTS.

On the Continent the physical culture movement has progressed steadily ever since the war, and has been developed intensively in Nazi Germany. This has had repercussions in England, where much is now being done to organise a "fitter Britain." We illustrated in our issue of July 10 this country's first "Festival of Youth," which was attended by their Majesties the King and Queen. Herewith are given photographs of the great physical culture parade which took place on July 12, on the Red Square in Moscow, in honour of the twentieth anniversary of the Revolution, and the adoption of the Stalin Constitution in the U.S.S.R. More than 40,000 athletes from the different Soviet Republics in the Union took part in the parade. Our correspondent, who furnishes the photographs, describes the parade as "A holiday of happy Soviet youth and a magnificent demonstration of the unity and brotherhood of all the peoples of the U.S.S.R."

THE GREAT MASSED TANK PARADE IN PARIS.

The Fête Nationale was celebrated with the traditional military review in Paris on July 14. The Algerian and Moroccan cavalry provided a splendidly picturesque spectacle, but the greatest interest was centred in the aeroplanes and tanks. Squadrons of bombers and fighters flew by in close formation. No fewer than 500 aeroplanes, in groups of seven, passed at great speed over the roofs. The roar of their engines was succeeded by the tremendous din of the mechanized forces as they went by. These included motor machine-gun detachments, tractors with infantry, anti-aircraft guns, wireless lorries; and then mechanized artillery of different calibres. The procession was completed by about 200 tanks. The light machines were in front, painted in a variety of colours, moving at 25 m.p.h. They were followed by medium, and then by large tanks—even the latter moving at surprising speed. Another contingent which evoked great interest was that of the parachutists, or "air infantry," formed on the Russian model.



THE MECHANICAL ARM IN THE MILITARY PARADE IN PARIS ON THE FOURTEENTH OF JULY, WHEN IT EVOKED GREAT INTEREST: TANKS OF DIFFERENT MODELS, PAINTED IN CAMOUFLAGE COLOURS, ON THE MOVE IN REVIEW ORDER.



THE MASSED MECHANIZED FORCES IN THE FOURTEENTH OF JULY REVIEW IN PARIS: ARMoured CARS, LIGHT TANKS AND MOTOR CYCLISTS DRAWN UP, WAITING FOR THEIR TURN TO PROCEED.

A YOUNG HERO OF "THE WHITE NORTH."

BEING AN APPRECIATION OF
"UNFLINCHING": By EDGAR CHRISTIAN.*

PUBLISHED BY JOHN MURRAY.

"ELEVEN years ago Edgar Christian, a boy of eighteen not long from Dover College, went with John Hornby, a brave and hardened explorer, into the Canadian north. They were joined in their expedition by a third, Harold Adlard. Things went badly, for the winter of 1926-27 was of exceptional length and conditions. After months of bitter hardship they all perished, and the boy was the last of them to die. He left behind him, however, this record of the party's experiences."

So Major J. J. Astor sums up the story. Extracts from Edgar Christian's journal were published in the *Daily Mail* in December 1929, and made—they could not but make—a deep impression. But, adds Miss Dew Roberts in her introduction, "such impressions are fleeting, 'the wonder of an hour.'" Probably very many who read those fragments with admiration and sorrow have now all but forgotten them—have forgotten the very name of the boy who wrote and suffered so gallantly. I doubt if anyone who reads the whole story of the adventure will soon forget it; and it is right that such things should not be covered over by time.

Edgar Christian came of a very old and famous Manx family, now settled in Wales. The idea of a colonial life had always attracted him, and its charm was immeasurably increased by the achievements and personality of his mother's cousin, John Hornby, who happened to be in England the winter after Edgar left school.

"John Hornby . . . belonged to a type which grows rarer with the advance of civilisation. Something of the honour of the adventurers and explorers of an earlier age hung about him. More than twenty years of his life had been spent in the wilds, and he believed that he knew the Barren Lands of Canada better than any other white man. To him they were a refuge from the encroaching civilisation which he hated. . . . Even in the North-West of Canada Hornby's powers of endurance were considered

never go wrong." A little later: "I have seen lots of trappers who have been on the trail with Jack and many went go again because he is too tough, although they like him more than any man. I shall be with someone whose



EDGAR CHRISTIAN: THE BOY EXPLORER WHOSE MOVING DIARY WAS KEPT UNTIL DEATH TOOK HIM AFTER BOTH HIS COMPANIONS HAD SUCCEEDED TO PRIVATION AND HARDSHIP IN THE BARREN LANDS OF THE CANADIAN NORTH-WEST TERRITORY.—[Photograph by J. G. Whorwell.]

boyish hero-worship. The letters are full of delight, too, in every phase of this "wild and wonderful life." "Travelling by night is very nice when there are no mosquitoes and it was just a.r. with us. Not a breath of wind, the moon was out bright and the stars bright above amongst the northern Lights. In front of us we could just see a limited space of the river with a glassy moonshine gradually disappearing into the darkness, all around the ducks were alighting and flying off and the owls and night hawks flying round." . . . "In my letter to Mother I said we had some Pemican with us. It may sound crude as I thought at first. I did not look forward to a meal of hard tack biscuits and Pemican and tea without milk until I had been paddling a laden canoe for 5 hours, and then by jove I was ready for any damn thing and thoroughly enjoyed it. Pemican has great nourishment in it and you can go on on Pemican longer than any other thing I have eaten yet." . . . "While at Fort Smith the Police stationed there offered to take us down in a motor boat to Resolution on Slave Lake and so Jack decided to as the Corporal was by himself except for 4 R.C. Fathers who wanted to go, and there was need for someone to steer the boat. . . . After Jack had been steering for a couple of hours one of the old Fathers volunteered to and he was a nice old chap, joking away getting wet and cold while his pals were sitting inside reading bibles and telling their beads at odd times. . . . "Sailing is simply A.I. when the wind is moderate . . . one can lie back under the canvas covering with the sun shining on your face and just take it easy and feel yourself gliding along. . . . When we sail I always thoroughly enjoy life and just lie and think of B.D. [his home] and wish you were all here to enjoy what I do. . . ."

The character revealed by the letters is very winning, but not, one might think, remarkable; it is that of a normal, sweet-tempered lad, full of life and eagerness, and rather young for his years. And—the diary of the

April 10th 1927.
The Last Statement
of John Hornby.
I hereby bequeath
to Edgar Vernon
Christian everything
I may die possessed
of & come all which
might later come.
April 10th 1927.
Witnessed by Edgar Vernon Christian
and D. Harold Adlard, Evan Adlard.

name runs through Canada with highest praise which makes me feel absolutely satisfied about the future. . . . "Jack is going into a country which has never been trapped by anyone else before, because it is too hard to get into with supplies, and most men take supplies and don't rely on the country. Last year some friends of Jack's tried to go in by his advice and failed, so Jack is still the only one because he has a reputation of living off the Land only without any white man's grub. . . . "Jack certainly is a walker and he said we would not walk fast as he is not the man he used to be and felt like taking life more easily now, but he walked jolly fast in my opinion



THE LEADER OF THE PARTY, AND THE OBJECT OF EDGAR CHRISTIAN'S HERO-WORSHIP: HIS COUSIN, JACK HORNBY (SON OF THE FAMOUS LANCASHIRE CRICKETER)—A PORTRAIT AND (ON RIGHT) A PHOTOGRAPH TAKEN IN NORTH-WEST CANADA.



WHERE THE DIARY WAS KEPT AND THE THREE EXPLORERS DIED OF HUNGER AND EXHAUSTION: A LOG CABIN BUILT BY TRAPPERS ABOUT 200 MILES FROM THE SITE OF OLD FORT RELIANCE AT THE EAST END OF GREAT SLAVE LAKE AND ABOUT 300 MILES FROM CHESTERFIELD INLET.

and I soon learnt that I didn't know how to walk because he could go faster as he showed at times. . . . "Please don't get worried about me because I am as safe as a house with Jack. . . . "And so on—there is no end to the

all the good in the world. Although food is getting short but days warmer and longer to get it in." "Nothing coming in but time is surely passing and though we may go damned hungry, we can keep on till Caribou

[Continued on page 184.]

JACK HORNBY'S WILL: A PATHETIC DOCUMENT WITNESSED BY EDGAR CHRISTIAN (WHOSE SIGNATURE RENDERED IT LEGALLY INVALID) AND BY THE THIRD MEMBER OF THE UNLAMENTED EXPEDITION, HAROLD ADLARD, WHO HAD SERVED IN THE AIR FORCE DURING THE WAR AND JOINED HORNBY AND CHRISTIAN IN CANADA.

Illustrations Reproduced from "Unflinching," by Edgar Christian, by Courtesy of the Publisher, John Murray.

remarkable. Hardly of medium height, tough and wiry, it was said that he could outlast an Indian on the trail, and could live where an Indian would starve. . . . His almost inhuman love of solitude and hardship for their own sake made him an exacting companion. . . . and it was one of his eccentricities to believe that only blue-eyed men were fitted to share his wanderings in the North."

Edgar's eyes were blue; and it is easy to imagine how Edgar's heart went out to such a man. He returned with his cousin to Canada, and joined his next—and last—expedition to the Barren Lands.

The early stages of the adventure are vividly described in the boy's letters home—letters painfully moving, how, in their glee and enjoyment. They record with pride every tribute to Jack's experience, and Jack's reputation. An "old timer" has told Edgar that he is "with one of Canada's best and anybody who is with J. Hornby can

* "Unflinching," A Diary of Tragic Adventure. By Edgar Christian. With an Introduction and Conclusion by B. Dew Roberts and a Preface by Major the Hon. J. J. Astor, M.P. With ten Illustrations. (John Murray; 6s.)

A HEN-HARRIER'S NURSERY: RETREATS FROM THE SUN; EGG-TURNING; FLEDGLING DEFIANCE.



THE WATCHFUL AND PITILESS EYE OF A BIRD OF PREY: A HEN-HARRIER (*CIRCUS CYANEUS*), WHOSE FACE HAS AN OWL-LIKE APPEARANCE, DISTURBED BY THE PHOTOGRAPHER.



A REMARKABLE PHOTOGRAPH OF A HEN-HARRIER HOLDING ONE OF HER EGGS IN HER BEAK—FROM TIME TO TIME SHE TURNS THEM OVER IN THE NEST WITH GREAT CARE IN THE MANNER HERE ILLUSTRATED.



FEEDING THE YOUNG BIRDS, WHICH EAT MICE AND SMALL BIRDS AS SOON AS THEY ARE HATCHED: AN OLD BIRD BRINGING THE PREY TO THE NEST, WHICH IS BUILT ON THE GROUND.



YOUNG HEN-HARRIERS (ABOUT TWENTY DAYS OLD) RETIRING INTO THE "SIDE-CHAMBERS," WHICH ARE MADE AS PROTECTION AGAINST THE SUN—NOTE THE EGGS, LAID IN THE NEST AT A LATER PERIOD.



WHILE ONE TAKES "COVER" IN THE GRASS, THE OTHER THROWS HIMSELF ON HIS BACK AND SPREADS HIS CLAWS IN DEFIANCE: TEN-DAY-OLD HEN-HARRIERS DEFYING THE PHOTOGRAPHER.

A recent letter in "The Times" deploring the extermination of Montagu and marsh harriers in East Norfolk lends additional interest to these photographs of the Hen-harrier (*Circus cyaneus*), accounted the rarest species of these birds in Britain. They were taken by Mr. Hermann Fischer in the marshes of the south Luneberger Heide, where he spent several days observing the birds. They start building their nest late in the year, as they prefer cornfields and meadows, and wait for the grass or corn to be high enough to provide shelter. When feeding their young, the female waits by the nest until the male calls, when she flies up

and, with amazing skill, catches the prey thrown to her. Owing to the disposition of the feathers round the eyes, the Hen-harrier has a resemblance to the owl; and also lays eggs at intervals in the same way as that bird. For that reason, both eggs and fledglings are found in the nest. Their prey consists of frogs, lizards, small mammals and birds, and their method of beating and quartering the ground when hunting has been compared to that of a spaniel. The adult males and females are dissimilar in appearance and at one time the females were classed as a separate species. This harrier is found throughout Europe and Siberia

The World of the Kinema.

By MICHAEL ORME.

THE COUNTRY CALLING.

I HAVE before me the programme of First National's Technicolor picture, "God's Country and the Woman," recently presented at the Plaza. Mr. George Brent, spendthrift and playboy, lured by the love of the Woman and the stimulation of God's Country from his philanderings with life and the fair sex, is depicted thereon embracing the blonde Miss Beverly Roberts against a background of mountain, forest, and lake. The sky is a deep turquoise blue, throwing into high relief a snow-capped peak. Below a nearer range of mauve mountains a broken line of jade-green fir-trees edges an azure expanse of water. No doubt the brawny lumber-jacks whose saws and axes lay low the forest giants, gather their mighty harvest in just such colourful surroundings; nor does Nature's panorama, painted in her most vivid pigments, assail their accustomed eyes with anything out of the ordinary. The picture, indeed, brings vitality and beauty to the industry of the lumber-camps. The inevitable thrill of tree-felling is enhanced by the sunlight striking on cold steel and gilding the flanks of the falling tree-trunks. The great logs, taking their final plunge into the river, send up a spout of spray that froths into a feathery plume to which colour lends enchantment, and the dawning day deals tenderly with skies that will don their panoply of burning blue at noon. The Technicolor camera drains much of the splendour from scenery more vivid, more high-pitched in its tints, and far sharper in its contrasts than our own. It would be base ingratitude to cavil at the dazzling quality of the colour in these open-air romances from America, and as foolish to criticise their strident hues as it would be to sigh for grey skies on a Mediterranean cruise. All the same, it would be a welcome change to find the softer outlines and more chastened colour symphonies of our own country brought to the screen to balance the grand display of Hollywood's Technicolor pyrotechnics.

We made a good beginning with "Wings of the Morning," which discovered moments of shy beauty in amber stream and silver lake, albeit its vision of the Emerald Isle was very emerald indeed. We are promised several home-grown colour films in the near future, and if I am impatient for their arrival, even a trifle anxious as to their genuinely British character, a typically British summer is to blame. For this is the time of the year when the country is calling—neither the Far nor the Near East, nor the Wild West of America, nor the Sahara, nor the South Sea Islands—but our own lanes and woods and rolling downs.

It so happened that before the impression of "God's Country and the Woman" had faded from my mind, a fortunate chance and a friend's motor-car took me into the heart of the South Downs. They had shrouded themselves in a sea-mist, determined, with true British reserve, not to overwhelm us with their glories at the outset. On the morrow the sun broke through, to add a golden patina to the smooth, green curves of the heights, and to line the depths of the hollows with indigo velvet. Narrow ribbons of a darker green plainly indicated the track which presently we followed from an old walled-in Sussex orchard, through pasture-land, and up over the springy turf that puts new life into tired feet, to the topmost ridge. And there, what reward for a stiffish climb awaited us! The great armada of the clouds, sailing swiftly up before a boisterous wind, sent their shadows scurrying athwart the green undulations beneath them, and in the valleys patches of bold loosestrife splashed the sombre clumps of gorse with royal purple. The round eye of a dew-pond gleamed below us, and a farmstead, whose brown bricks had mellowed

with the years, seemed to slumber in an age-old dream. Beyond the last dip of the downs, the vast patchwork of the fields, the Pevensy flats, the Romney marshes deployed, until the dim, distant hills called a halt and the pale semicircle of the sea held the coastal towns in its embrace. The hum of labour, of pleasure, of traffic was remote, and stilled; and an ineffable serenity reigned over the changeless, yet so changeful, downs. Only a corner of this England of ours, an exquisite corner, rich to me in memories, rich to anyone in the gentle, comely beauty of a typically English

heat-wave. Some of us go on foot, some by car.

We may take the train, or the coach, or we may pedal energetically astride the useful bicycle. We may hustle to our destination, oblivious of the little wonders on the way, or we may linger lazily, but not unprofitably, devoid of that strange urge to "get there" in record time. But the impulse behind the general migration from the cities that congests the highroads on Saturdays and Sundays, lies in the search for the refreshing, breezy, rain-cooled atmosphere of rural England. Will our film-makers answer to the call to which thousands upon thousands of us pay heed? Or will the anticipated colour invasion continue to flaunt banners borrowed from a more exuberant Nature than our own? I hope not. I hope that where so many of us rush in, the powers of the studios will not fear to tread. For here in England are settings that in their gentler harmonies have a loveliness—I would fain say a loveliness—that need not challenge, but can certainly rival, the greater brilliance of less temperate climes.

OPERETTA.

Summer diet prevails not only in the restaurants, but in the kinemas, and entertainment veers from the heavier "slices of life," which are no fit dish for a heat-wave, to the gay, the romantic, the airily fantastic. Couched in a musical form, imaginative comedy can be the most refreshing fare to offer to the jaded appetites of the public at this season, and the frank artificialities of the operetta should be well attuned to the holiday spirit already in the air. The operetta shakes off the fetters of reality even more impudently than the type of musical-comedy now in vogue



"QUALITY STREET," AT THE NEW GALLERY: PHOEBE (KATHARINE HEPBURN) OPENS A SCHOOL FOR THE BOYS AND GIRLS OF THE VILLAGE AFTER LOSING HER MONEY IN AN INVESTMENT RECOMMENDED BY VALENTINE BROWN.

"Quality Street," which will be presented at the New Gallery on July 25 by Radio Pictures, is the screen adaptation of the late Sir James Barrie's well-known play. Katharine Hepburn, who has already been seen on the screen as a Barrie character in "The Little Minister," takes the part of Phoebe Throssel.



"QUALITY STREET": VALENTINE BROWN (FRANCHOT TONE) AND THE YOUNGER OF THE THROSSEL LADIES, PHOEBE (KATHARINE HEPBURN).

scene, and surely rich in possibilities for a typically English colour-picture.

The country is calling—not yet for the general exodus of the holidays, whose goal may lie far afield, but for those brief expeditions seawards or landwards, according to individual inclination, inspired by a sunny day or a minor



"QUALITY STREET": PHOEBE (KATHARINE HEPBURN) PRETENDS TO BE HER OWN FICTITIOUS NIECE OLIVIA.

which seeks some justification, however slight, for its interpolated song numbers and dance ensembles. It soars delightfully into spheres where reason dwells not, and nonsense makes its own sense. In its older guise, however, and weighted with obsolete conventions, it needs a master-hand to bring it up to date, and, in its interpretation, the modern equivalent of the *grande manière* to carry it off. Mr. Max Schach's production of "The Lilac Domino," presented at the London Pavilion, is a plucky attempt to revive the musical play of the operetta school. It has its swelling choruses, its ballads, and its *bal masqué*—always a popular setting for the big scene of an operetta. It possesses, in addition, a tenuous story of sorts, to which the director, Mr. Frederick Zelnik, has failed to add the inspired and audacious invention which can only be summed up as the Lubitsch touch, though he balances a lack of action by the prolonged and massive revelries at the ball in Budapest. Hungarian peasant costumes and dashing uniforms are picturesque adjuncts to a romance that is just a little game of hide and seek played by the blonde and *petite* Miss June Knight, and the stalwart Mr. Michael Bartlett who is a *jeune premier* of the right calibre for his work. He sings well, he has a gallant air, and an all-conquering smile. Nor would I underrate the charm of Miss Knight; she does her best to meet the heavy demands of a musical *genre* that is, after all, a first, if frivolous, cousin to opera, and calls for the sweep, the breadth, the distinctive style of a Miss Jeanette MacDonald, a Miss Grace Moore, or our own Miss Evelyn Laye.

THE BALLET AT COVENT GARDEN: A FAVOURITE AND A NOVELTY.

PHOTOGRAPHS BY MERLYN SEVERN.



"LE BEAU DANUBE," ONE OF THE REPERTORY OF COLONEL DE BASIL'S "BALLETS RUSSES" AT COVENT GARDEN: DANILOVA AS A STREET DANCER AND BOROVANSKY AS THE STRONG MAN (CENTRE); IN A FANTASY WHICH OWES MUCH TO CONSTANTIN GUYS, THE FAMOUS "ILLUSTRATED LONDON NEWS" ARTIST.



"FRANCESCA DA RIMINI," LICHINE'S NEW BALLET TO TCHAIKOVSKY'S MUSIC AT COVENT GARDEN: FRANCESCA (TCHERNICHEVA) FACES HER BRUTAL HUSBAND, MALATESTA (PLATOFF).

Lichine's new ballet, "Francesca da Rimini," danced to the music of Tchaikovsky's tone-poem of the same name, had its world première on July 15 at Covent Garden, where it forms part of the repertory of Colonel de Basil's

"Ballets Russes." The opening and closing scenes are danced to whirlwind music, and provide a frame for the idyll in which the lovers, reading the tale of Launcelot and Guinevere, discover their own passion.

TOMB-TILE PICTURES OF ANCIENT CHINA: THEIR DATE AND THEIR MAKING.

By THE RT. REV. WILLIAM C. WHITE, D.D., *sometime Bishop of Honan, Professor of Chinese Archaeology in the University of Toronto, and Keeper of the East Asiatic Collection of the Royal Ontario Museum of Archaeology.*

(See Illustrations on the next three Pages, numbered according to the Author's References.)

THE illustrations and descriptions of the Lo-yang tomb tiles given in *The Illustrated London News* of Oct. 24, 1936 (pages 722-724), give but a glimpse into the life of China as an artist saw it twenty-two centuries ago. Yet it is a very vivid glimpse, and the pictures, stamped though they are in cold clay, breathe a freshness and vitality that only a born artist could create. Such important artistic documents naturally excite curiosity as to their production, and a statement as to date and the technique of making the tiles and pictures should not be without interest.

We place them in the third century B.C., which is a conservative dating. Several reasons might be given, but the more important are (1) the border designs, especially that of the slanting "T," which was commonly used in the period of the Warring States (Fig. 1); (2) the scholar carrying his bamboo books in his hands (Fig. 9), which would seem to point to a pre-Ch'in date, before the scholars were put to death and their writings destroyed; (3) the costumes and weapons of the soldiers (Figs. 4, 6 and 12), which are in keeping with the known styles and customs of the period and thus do not conflict with the records in the Three Rituals; and (4) most important of all, is the style of script incised (Fig. 2) or written on the surfaces of several of the tiles (Fig. 3), which is that usually accepted as belonging to the Warring States period (481-221 B.C.).

The tiles were six inches thick, and of two shapes, rectangular and triangular; the latter for use at the gable ends of the tomb-chamber, the rectangular ones forming the walls and partitions. Both for conservation of material and lightness, they were made hollow; nevertheless, they were heavy enough, for their

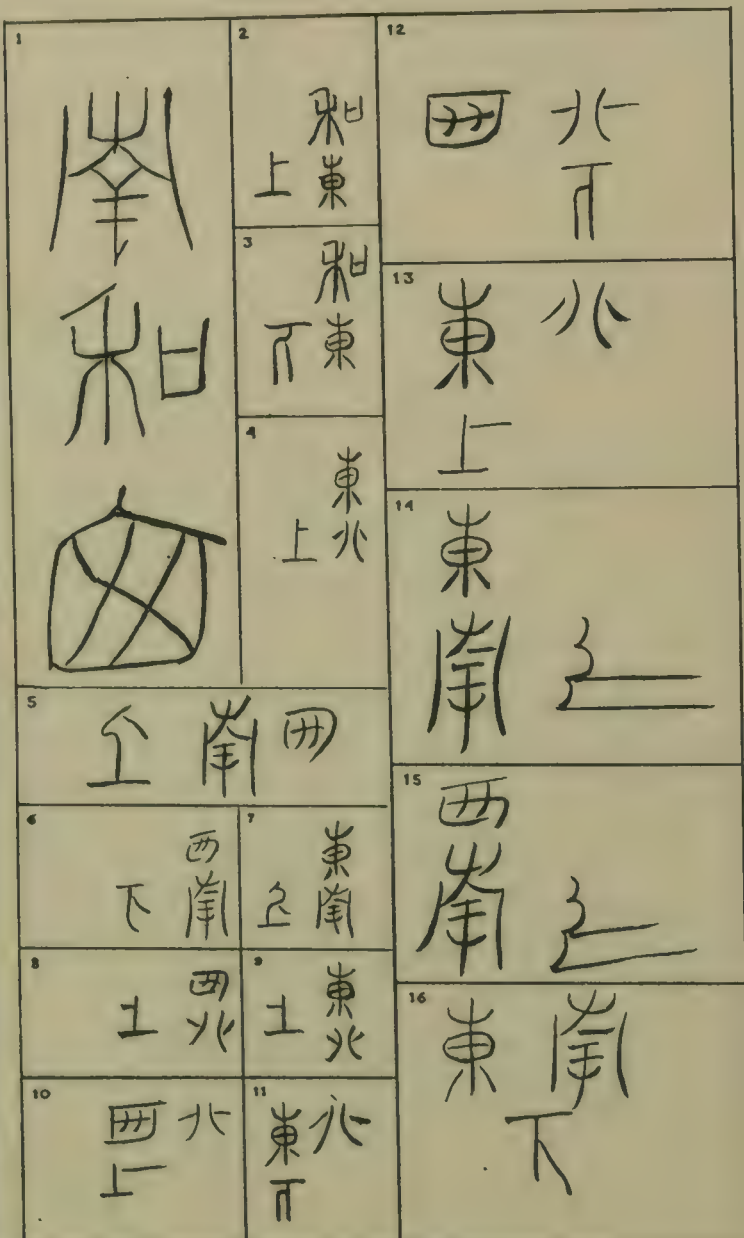
weight runs from one to three hundred pounds each. They were probably formed in moulds, the clay being first tamped in the bottom and around the sides of the mould to the thickness of an inch, and then the other face, which had been moulded separately, was

placed on the top and caused to adhere by dampened clay. In breakages of the tiles the line of cleavage is usually found at this point. When the tile had dried sufficiently to allow of its being handled, presumably the surfaces to be decorated were moistened sufficiently to take the impressions desired.

The designs were not incised by a pointed instrument, as was formerly supposed, but by wooden stamps, on which the design had been carved in relief in a fine clear-cut linear style. The artist no doubt drew the design by brush on the flat surface of the block, and then gouged out the background, leaving the design in low relief. Such a technique required a high level of knowledge in the matter of drawing, a keen sense of form, and great care in the management of surface contour. The wooden stamps were not always cut from one piece of wood, but sometimes were built up with sections, probably joined together by a tongue and groove method, which is obvious in the designs where sometimes the tongue has worked loose and moved along the groove, so that these parts of the design are noticeably out of alignment. The stamps for the decorative borders were of various



1. EVIDENCE FOR DATING THE LO-YANG TOMB TILES TO THE THIRD CENTURY B.C.: A SECTION OF BORDER DESIGN WITH THE SLANTING "T" MEANDER PATTERN COMMON IN THE WARRING STATES PERIOD (481-221 B.C.).



2. LEFT: IN THE SCRIPT OF THE WARRING STATES PERIOD, NOT LATER THAN THE THIRD CENTURY B.C.: CHARACTERS INCISED AT THE END OF A TRIANGULAR TILE, READING NAN HO HSI ("SOUTH HARMONY WEST").

3. RIGHT: FURTHER EXAMPLES OF THE WARRING STATES PERIOD SCRIPT TRANSCRIBED FROM VARIOUS TILES: INSCRIPTIONS THAT DESIGNATED THE PLACING OF THE TILES IN THE CONSTRUCTION OF TOMBS.

The inscription seen in Fig. 2 designates this tile as forming the western half of the arch over the southern entrance to the tomb chamber. The character of the script helps to fix the date of the tomb tiles found at Lo-yang. The same inscription will be seen transcribed in Fig. 3 (upper left-hand corner).

widths and lengths, some being only three inches long, and some as long as nine inches.

The artisan having prepared the surface to the proper consistency to receive the impression, he first marked a line parallel with the edge and at a proper width to receive the border decoration. To make this line, he stretched a twisted cord, as is seen by the pattern in the line. Having applied the borders, he composed his picture by filling-in with his stamps the impressed designs according to his wish. The stamp of each object was of one form only, but by judicious use it gave the appearance of various forms. For instance, a rabbit may be running along the ground, or springing over an obstacle, or in the jaws of a dog, or bowled over on its back; yet the one stamp served in each instance (Fig. 8). In the case of one of the stags, the impression showed an arrow piercing the back (Fig. 17), and this is always seen when the stag is immediately in front of the archer, but has usually been thumbed or rubbed out of the soft clay from the animals not immediately pursued.

After the pictures had been impressed on the surfaces, the tiles were burnt in kilns to the consistency of a hard and somewhat resonant dark-grey pottery.

The designs of some of the tiles had been coloured with pigments, mainly red and white, but there were also a green and a yellow and a lavender. Small sticks of what may be such pigment as was used have come to light from this district. They were hexagonal, about half an inch in diameter, and some two or more inches long, of a material like compacted "fuller's earth," which could be scraped into a powder, and readily applied in some glutinous base. We now know that the coloured surfaces of the tiles were on the inner walls of the tomb chamber, and thus were not exposed to the elements.

The horses of these tiles are magnificent animals, and show characteristics of that well-known strain which is thought to have been brought into China from the west in pre-Han times (Figs. 14, 18, 20 and 21). The soldiers, of whom there are several types (Figs. 4, 6 and 12), add greatly to our knowledge of the costumes and weapons used in that period.

The pictures are mostly hunting scenes (Figs. 10, 17, 22 and 23), and one fact which seems to emerge from them is that both the leopard and the tiger were trained to the chase in that early period, and for this there is corroborative evidence from other early archaeological material. Of tigers and leopards there are several types (Figs. 16, 19 and 22), and at least one tiger (Fig. 15) seems to be wearing a collar, probably for the leash; the splendid hound (Fig. 13) very distinctly wears such a collar.

CHINESE LIFE 22 CENTURIES AGO AS REPRESENTED IN CONTEMPORARY ART: FIGURES ON TOMB TILES.

REPRODUCTIONS BY COURTESY OF THE ROYAL ONTARIO MUSEUM OF ARCHEOLOGY, TORONTO. (SEE ARTICLE OPPOSITE.)



4. TYPICAL OF THE WARRING STATES PERIOD: A SOLDIER WITH A LONG-STAFFED DAGGER-AXE (TERMED IN CHINESE A KU).

5. (RIGHT) AN INK-SQUEEZE OF AN OLD WOMAN WITH A STAFF: A FIGURE FROM A CHINESE STREET SCENE ON A LO-YANG TOMB TILE. (THIRD CENTURY B.C.)



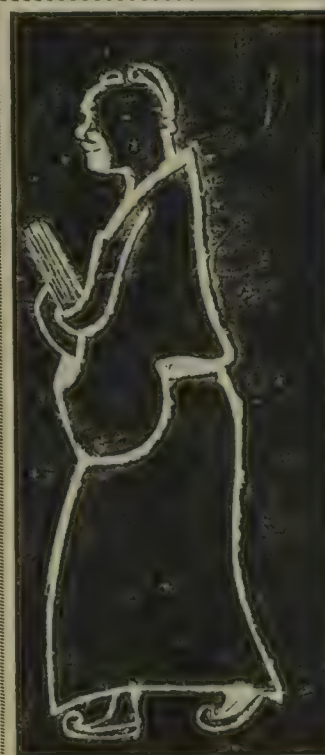
6. A SOLDIER WITH SHEATHED SWORD AND LONG-HANDED DAGGER-AXE, WITH TASSELED AXE-HEAD.



7. AN INK-SQUEEZE OF AN OLD MAN CARRYING A STAFF: A FIGURE FROM A CHINESE TOMB TILE.



8. WITH MOUNTED ARCHERS SHOOTING DEER (SEE FIG. 17, PAGE 172): A HUNTING SCENE WITH DECORATIVE BORDER.



9. INDICATING A PRE-CH'IN DATE: A FIGURE OF A SCHOLAR CARRYING HIS BAMBOO BOOKS.



10. AN ARCHER WITH COMPOSITE BOW, THE UPPER PART OF HIS BODY REVERTED: DETAIL OF FIG. 22 (PAGE 173.)



11. AN INK-SQUEEZE OF AN OLD MAN: A FIGURE FROM A CHINESE STREET SCENE. (3RD CENTURY B.C.)



12. A SOLDIER CARRYING A SHEATHED SWORD AND AN UNUSUAL TYPE OF LONG-HANDED DAGGER-AXE.

In his article on the opposite page Bishop White points out various reasons for dating the Lo-yang tomb tiles to the third century B.C. Among other evidence he mentions several of the figures shown in the above illustrations. Thus, the costumes and weapons of the soldiers (Figs. 4, 6, and 12) are in keeping with

the known styles and customs of the Warring States period (481-221 B.C.). Furthermore, the figure of the scholar carrying his bamboo books in his hand (Fig. 9) would seem to indicate a pre-Ch'in date, at a time before the scholars were put to death and their writings destroyed.

CHINESE ANIMAL ART 2200 YEARS AGO: A TIGER AS "HOUND."

REPRODUCTIONS BY COURTESY OF THE ROYAL ONTARIO MUSEUM OF ARCHAEOLOGY, TORONTO. (SEE ARTICLE ON PAGE 170)



13. DISTINCTLY SHOWING THE ANIMAL'S COLLAR FOR THE ATTACHMENT OF A LEASH: AN INK-SQUEEZE OF A TIGER FROM A LO-YANG TOMB TILE. (THIRD CENTURY B.C.)



14. A LIVELY AND REALISTIC FIGURE OF A HORSE (WITH COLLAR ATTACHED TO THE BRIDLE SEPARATELY INCISED): DETAIL OF FIG. 21 ON PAGE 173.



15. AN INK-SQUEEZE OF A TIGER, SHOWING A COLLAR FOR THE ATTACHMENT OF A LEASH: EVIDENCE THAT TIGERS WERE TRAINED FOR HUNTING PURPOSES.



16. ANOTHER VIVID REPRESENTATION OF A TIGER, HERE SEEN CHARGING: AN INK-SQUEEZE FROM ONE OF THE TOMB TILES FOUND AT LO-YANG.



17. A STAG OF THE SIVA SPECIES, WITH AN ARROW PENETRATING ITS BACK: DETAIL OF THE HUNTING SCENE SHOWN IN FIG. 8 ON THE PRECEDING PAGE.



18. SHOWING A STYLIZED KNOT DESIGN ON ITS BACK TO REPRESENT DAPPLES, AND THE MANE CLIPPED AND NOTCHED: AN INK-SQUEEZE OF A HORSE IN RESTIVE MOOD.



19. AN EMBODIMENT OF SNARLING FEROCITY: AN INK-SQUEEZE OF A REALISTIC FIGURE OF A TIGER, WITH HEAD REVERTED AND EARS LAID BACK.

These representations of animals on Chinese tomb tiles of the third century B.C. from Lo-yang, described by Bishop White on page 170, are remarkable not only for realism and vitality, but also as indicating methods of hunting then practised. As the Bishop points out, both the tiger and leopard were apparently trained to

the chase in man's service. The tiger shown above in Fig. 15, for example, appears to be wearing a leash-collar similar to that of the hound in Fig. 13. The horses (as in Fig. 14) show characteristics of a strain believed to have been introduced into China from the West in pre-Han times.

WORKS BY AN UNKNOWN CHINESE MASTER OF THE THIRD CENTURY B.C.

REPRODUCTIONS BY COURTESY OF THE ROYAL ONTARIO MUSEUM OF ARCHAEOLOGY, TORONTO. (SEE ARTICLE ON PAGE 170)



20 AND 21. HORSE-BREEDING IN CHINA OF THE THIRD CENTURY B.C.: MAGNIFICENT ANIMALS OF A STRAIN BELIEVED TO HAVE BEEN IMPORTED FROM THE WEST—SHOWN HERE IN INK-SQUEEZES FROM THE OBTVERSE AND REVERSE SURFACES OF A RECTANGULAR TOMB TILE FROM LO-YANG, IN WESTERN HUNAN. (LENGTH, 5 FT. 4 IN.)



22. (RIGHT) AN INK-SQUEEZE FROM ONE SIDE OF A CHINESE TOMB TILE OF THE THIRD CENTURY B.C.: A HUNTING SCENE WITH AN ARCHER (SHOWN ALSO IN FIG. 10, PAGE 172); A STAG, AND A HORNED LEOPARD (POSSIBLY TRAINED FOR THE CHASE) AND TWO HIRONS. (LENGTH, 5 FT.)



23. (LEFT) CHINESE GAME IN THE THIRD CENTURY B.C.: A HUNTING SCENE SHOWING GAME OF VARIOUS KINDS, STAG AND HARE, WITH STYLIZED HORSES IN HENKERS AND A HOUND WEARING A COLLAR (SHOWN ALSO IN FIG. 13, PAGE 172)—AN INK-SQUEEZE FROM ONE SIDE OF A TOMB TILE. (LENGTH, 5 FT.)

BISHOP WHITE recalls in his article on page 170, explaining the date and technique of the Lo-yang tomb tiles illustrated in this number, that previous examples were shown in his contribution to our issue of October 24 last. Referring to specimens of similar high quality to those reproduced on this page, he then wrote: "Most of the designs of the Han tiles were highly conventional in style, but a few had been stamped in a style of naturalistic linear design very different from the others. All that are known of this group so far appear to be the work of a single artist, but who he was no man knows, though his drawings bespeak a master hand. Some of these special tiles . . . are without doubt the most important pictorial representations of Chinese life and customs of the pre-Christian era which are known to us."



A PAGE FOR COLLECTORS.

A GOOD WORD FOR GEORGE IV.

By FRANK DAVIS.

"WHY," said someone, "is a certain sort of writing-table called a Carlton House writing-table?" "Why," said I, "is a certain sort of ball—the ball which spread-eagled your stumps only last Saturday—called a Yorker?" "That's easy," was the answer, "you couldn't call it anything else." "Well, there you are—the same applies to this writing-table." But he wouldn't be satisfied, so now I have to reply at length.

The writing-table always known by this name is an extremely graceful shape surmounted by a little pierced metal gallery in ormolu, generally of mahogany, with a semi-circular back, and three tiers of drawers in the centre. It came into fashion towards the end of the eighteenth century and remained a popular type for some years afterwards. Here is the last one to appear at auction in London—Christie's, July 8, last—which was sold for 330 guineas (Fig. 1). This was originally made for the then Duke of Clarence in 1797, and was a present from him to his chaplain, the Rev. William Ellis. No one knows just when the name of Carlton House first became associated with this distinctive and most agreeable style, but it is not unreasonable to suppose that it

and after 1820 King George IV., gathered together the admirable series of pictures which forms the major part of the Royal collections now at Buckingham Palace and Windsor. George had more faults than a good many people, and there is nothing to be gained by trying to whitewash him now, but he had an eye for a fine picture and a taste for painting considerably in advance of his contemporaries—it was he, for example, who bought from Gainsborough's widow the lovely unfinished sketch "Diana and Actæon." How many rich men of his generation were capable of appre-

rendered the difficulty of representation still greater in unskilful hands; but the superior taste of Reynolds could portray the grand abstract characteristics of his subject; his pictures were not composed of the cold, measured superficies of the human form, or the too rigid imitation of the material in which it was enveloped; and although the most extensive licence of his art confined him to the representation of a moment of time, he chose the just moment, and by a sort of magic transferred to his canvas the highest graces of human nature. The countenance of his

royal highness was open and dignified, and his port eminently grand and easy; Reynolds has preserved in this portrait these noble traits, displaying at the same time his great knowledge of the union of light, shadow and splendid colouring, and in this single specimen of his graphic powers we possess a school of this interesting department of painting."

We can laugh easily enough at this, and at the extravagant grandeur of the vanished house; nevertheless, the pictures remain, Rembrandt, Rubens, Vandyke, the smaller Dutch seventeenth-century masters, and numerous other great names—to bear tribute to the fact that the fourth George, though he lived a rubbishy life, did not buy rubbishy pictures: so that it is by no means out of character that the Carlton House pillars should front the great national picture collection in Trafalgar Square, or that the most distinguished type of writing-table made in England should bear the name of the building which was for thirty years the home of the man who made it popular. In some ways, George was a superior sort of man—and, apropos of that, here is Mr. Pyne again with one of his extravagantly portentous remarks: "Portrait of Sir Peter Paul Rubens, painted by himself. Grandeur and truth are so happily united in this dignified head, as to manifest the

superior feeling that results from the study of the higher walk of art." I say that if anything can make a man conscious of his own littleness, it is the study of art—and if Mr. Pyne's dictum really enshrines the spirit of Carlton House it is just as well the place was pulled down.



1. ASSOCIATED BY NAME WITH THE RESIDENCE OF THE PRINCE REGENT: A "CARLTON HOUSE" WRITING-TABLE ORIGINALLY MADE FOR THE DUKE OF CLARENCE IN 1797 AND RECENTLY SOLD AT CHRISTIE'S FOR 330 GUINEAS.

ciating so delicate a fragment of pure poetry, and unfinished at that? We have had two monarchs who loved art: one of them, Charles I., threw away his head, the other, George IV., his reputation—it is difficult to decide which behaved the more foolishly, which was the more incompetent in practical affairs.

Fig. 3 is a reproduction of one of Mr. Pyne's coloured plates of the interior of the building, showing the decoration of the various rooms as they were in 1819. The odd thing is that the Regency style of furnishing is exactly suited to Mr. Pyne's

literary style—the two together form a completely harmonious whole. (The book, by the way, is an important collector's piece in its own right, as it were.) Mr. Pyne is accurate, methodical, immensely respectful, and engagingly eloquent; occasionally he embarks upon an ambitious essay in art-criticism. Here is a jewel of a quotation which I commend especially to my brethren of the craft. He mentions a Reynolds portrait of H.R.H. William Duke of Cumberland, "uncle of his present Majesty, in the robes of the Garter; and is an eminent example of the extraordinary skill with which this great painter could accommodate his subject to the elegant principles of his art, without departing from his prototype. It is known that his royal highness was remarkable for corpulency; and the cumbrous robes of the Garter with which he is attired, would have



2. SHOWING THE PILLARS WHICH NOW ADORN THE PORTICO OF THE NATIONAL GALLERY: THE NORTH FRONT OF CARLTON HOUSE IN 1819.

Reproduced from W. H. Pyne's "History of the Royal Residences." By Courtesy of Messrs. James Rimell and Sons.

gained the favour of the Prince Regent during his residence there, and thus acquired its trade name.

As for Carlton House, this stood facing the Mall, just where the Duke of York's Column stands to-day. Do you recognise the portico (Fig. 2.)? The building was demolished in 1826, so that Nash might continue the work of turning London from brick into stucco, and Carlton House Terrace spread out on each side of the original site. But when the National Gallery was erected in 1831, the pillars of Carlton House were used for the new portico, and there they are to this day—and it must be confessed look finer raised high up above Trafalgar Square than they ever did on ground level. The building of the illustration, which is from W. H. Pyne's "History of the Royal Residences" (3 vols., 1819), is mainly due to Holland, who began the alterations to the older and plainer mansion in 1783. The place has an interest to art-lovers which is more than merely antiquarian, because it was here that the then Prince of Wales, subsequently Regent,



3. A REPRODUCTION OF ONE OF THE COLOURED PLATES IN THE "HISTORY OF THE ROYAL RESIDENCES" SHOWING THE INTERIOR OF CARLTON HOUSE IN 1819: "THE ALCOVE—GOLDEN DRAWING ROOM."

Reproduced by Courtesy of Messrs. James Rimell and Sons.



There was a little man
And he had a little gun
And his bullets were made of lead, lead, lead.

But he put his gun aside
When a Guinness he espied
And polished it off by the head, head, head.



GUINNESS IS GOOD FOR YOU

THE WORLD OF MUSIC.

THE "BALLETS RUSSES," AT COVENT GARDEN.

THE present is the fourth season of Colonel W. de Basil's "Ballets Russes" at Covent Garden, and this company once again proves itself to be the true successor of Diaghileff's famous company. This year the company has returned with an even finer and better disciplined *corps de ballet* than ever before, and the younger among its famous star dancers, such as Riabouchinska and Baranova, have developed even further in their art, while Danilova, Tchernicheva, Grigorieva and the quartet of men—Lichine, Shabelevsky, Petroff and Jasinsky—with Massine at their head, are dancing with their usual assured virtuosity.

Of the newly revived ballets, the Scarlatti "Good-Humoured Ladies" and the delightful "Cimarosiana" are being given excellent performances, full of verve and precision. The Boccherini "Scuola di Ballo" is another attractive revival, and of the more recent symphonic ballets by Massine the Brahms "Chorartium" and the Berlioz "Symphonie Fantastique" seem to have established themselves as successes. In "Tricorne" I found Tchernicheva a disappointing substitute for Toumanova, who is the one definite loss the company has sustained. Tchernicheva is a better mime than dancer; at any rate, the Miller's wife is not a rôle that suits her particularly well. Another slight error in casting was Doubrovska in "Les Sylphides." She is too tall and heavy for this rôle, in my opinion. In the Mazurka and the Valse with Petroff, the desired effect was not achieved, whereas Danilova and Riabouchinska were all that could be wished for.

The first complete novelty of the season so far was David Lichine's and Henry Clifford's new ballet in two scenes, "Francesca da Rimini," with scenery and costumes by Oliver Messel and music by Tchaikovsky. The choreographer has taken the music of the symphonic fantasy "Francesca da Rimini," by Tchaikovsky, and constructed the dramatic story from Dante's "Inferno," which was the germ of Tchaikovsky's music, in ballet form. It is an extraordinarily lively and vivid piece of work and greatly took the audience's fancy on the first night. The effect

of the ballet is greatly enhanced by Oliver Messel's clever use of early Renaissance pictures and costumes. In these he is completely successful. When it comes, however, to designing the costumes for the personages of the Vision of Guinevere and Launcelot, which is the love-story Francesca and Paolo are reading when they discover their own love—Mr. Messel is not so successful.

Riabouchinska, as the Angelic Apparition, has a costume most unsuitable for dancing, with her legs covered in gauze and immense wings on her back. The costumes of Launcelot and Guinevere themselves are as effective as they are scanty. It may be laid down as an axiom that for ballet the less fussy costumes are the better. Bold, simple designs are what is needed; but they must also display the limbs and torso of the dancers to as much advantage as possible, unless—as in the first part of this ballet—they are designed for miming rather than for dancing. "Francesca da Rimini" is a dramatic ballet, and undeniably effective, but it is my experience that dramatic ballets do not wear as well as the lyrical ones, once their novelty has passed, unless there is a great deal of detailed choreographic invention which one does not fully appreciate at a first seeing.—W. J. TURNER.

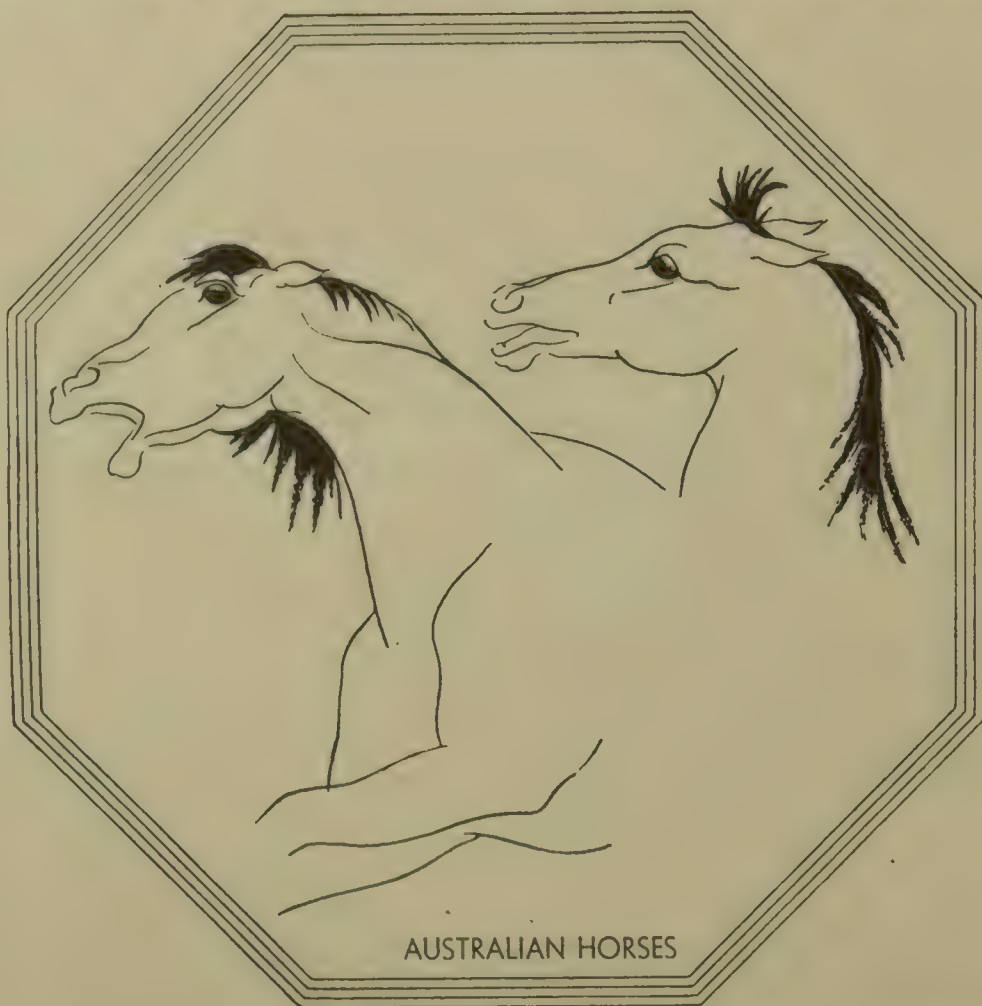
The advance of photography during the last ten or fifteen years has been, in many ways, phenomenal. It is not generally known that there are cameras on the market which permit the amateur photographer to take pictures in the theatre or restaurant with the usual artificial illumination. The pictures of our travels and holidays, which we are so proud to show to our friends, really only give an impression of a part of the holiday. Probably the most interesting scenes are missed because we think they are too difficult to photograph. With a modern camera such as the Zeiss Ikon Contax, which gives a negative as small as 1 in. by 1½ in., subjects which are denied even to the big cameras used by the Press photographer are possible. These miniature negatives enlarge to very considerable sizes, and frequently enlargements as big as 6 ft. by 4 ft. have been made. Subjects such as express trains passing through a station at night, and intimate snaps of your friends at dinners and dances can all be taken.

"ST. MORITZ," AT THE COLISEUM.

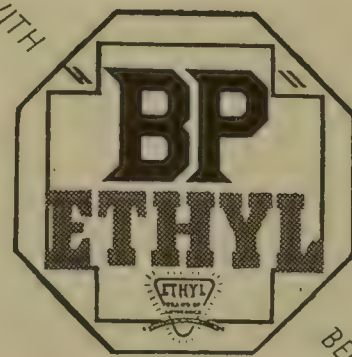
SIR OSWALD STOLL has wisely made no attempt to tell a story in this "Real Ice Musical Spectacle," as the programme is content to call it. Turn follows turn at breathless speed; beautiful or grotesque, but all distinctly thrilling to the uninitiated. It is a novelty that should appeal to all pleasure-seekers, particularly skating enthusiasts, however limited their own powers may be. The setting is extremely simple, but amazingly effective. A blue sky, a few snow-covered mountains in the background, and for the rest a sheet of ice that covers the vast Coliseum stage, extending so far towards the orchestral pit that several of the performers were nearly precipitated among the musicians. However talented the turns in themselves, a succession of skating acts might pall, so the second of the three scenes takes place in the lounge of the hotel, with visitors watching a cabaret. In this Hibbert, Bird and La Rue, a dancing trio, score; the efforts of an inebriated gentleman to join the dance being very amusing. The St. Moritz Kiddies won applause for their yodelling, and chuckles for their refreshing lack of stage poise. In this, their first professional appearance (apart from engagements at their local biergartens), they faced up to the audience like any other small boys doomed to perform before parents on a prize-giving day. Hermann Steinschaden, skating at a speed of some forty miles an hour, leapt barrels as well as human obstacles, and his skating on stilts has to be seen rather than described. Miss Pamela Prior is deservedly elected Queen of the Season at St. Moritz. An awed reading of her achievements in the programme led one to expect much, but after her performance one felt that the publicity agent had exercised commendable control over his superlatives.

We have received a copy of the Spring Number of the *Lincolnshire Lantern*, a journal which is published at the historic and famous old town of Boston. This enterprising little publication should appeal to all Lincolnshire people, and notably those who live at a distance from their native county but are anxious not to lose touch with it. It contains an interesting article on "Springtime in Lincolnshire"; stories, one of which is a romantic tale of the "English Coastal County of Keston"; and a section of literary criticism.

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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

AUGUST will see some 1,800,000 private cars on the roads of Great Britain, besides over 460,000 commercial heavy motors, 85,000 Hackney vehicles, and 480,000 motor-cycles, so drivers need to be careful when they tour on new roads as well as well-known routes. Cars are so cheap to buy and maintain that this yearly increase is not to be wondered at. I do not for a moment expect that because the popular Ford Saloon now costs £105, instead of £100 previous to July, that fewer cars will be sold nor that motorists will be unwilling to pay the additional 5 per cent. on other models. The Ford "Ten" saloon is now listed at £150 and the four-door model and the touring-car model each at £157 10s. The price of the Fordson eight-cylinder



IN A WORCESTERSHIRE SETTING: THE NEW AUSTIN "BIG SEVEN"—A CAR OF DISTINCTIVE APPEARANCE.

The new Austin, with a four-door saloon body, is exceptionally roomy taking into consideration the modest over-all dimensions of this attractive car.

25-cwt. truck is £200, and Fordson tractors are now priced at £145 for the cleated-wheel agricultural model or £150 if with spade lugs. The land utility tractor with pneumatic tyres is now listed at £190 and the Row Crop Fordson tractor at £172.

Lt.-Col. J. A. Cole, chairman of the Hillman Motor Car Company, Ltd., made an excellent post-prandial speech at the luncheon given at the Dorchester Hotel, Park Lane, London, recently, when he introduced the new 10-h.p. Hillman "Minx" now on sale to the motoring world. His remark that the Company have unhurriedly worked on this new model, in order to test and re-test many times before final adoption, is the keynote, in my opinion, why this car is such excellent value and gives such an attractive carriage, teeming with nice points both from the passenger's and the driver's point of view. The Hillman Motor Car Company, Ltd., are to be congratulated on making such a roomy and comfortable carriage for the moderate cost of £169, with six windows, full-sized bumpers, double the luggage accommodation of former models, and



JANET LIND, RADIO AND SCREEN STAR, IN HER NEW 2-LITRE OPEL CABRIOLET—A CAR SUITABLE BOTH FOR TOWN AND TOURING.


There is also a Foursome Drophead Coupé 2½-litre model which sells at £265.

better suspension, with more powerful brakes. The Hillman "Minx" retains its leading place in light cars for its roominess as well as for its smooth running. The new "Minx" is also more silent on the road, while the new one-piece steel roof greatly improves the graceful lines and gives additional safety to its occupants in case of accidents. Silentbloc rubber self-lubricating bushes to the spring shackles eliminate all the ten greasing points formerly serviced with a grease gun, a messy job at the best of times. The dual screen-wipers on the de luxe saloon, now listed at £184, and in the four-seater drop coupé at £215, are really silent. An additional bearing on the camshaft, stiffer crankshaft and new steel-backed white-metal main bearings give the engine greater power and smoothness at all speeds. The new "superluxe" suspension adapts itself immediately to any load variation, speed or road surfaces, so all roads are smooth to travellers in the new Hillman "Minx." Also excellent ventilation without draught is provided for the closed cars as the panels are arranged to rotate through a specially wide angle and thus permit an induced flow of air into the body for very hot weather and for use in the tropics.

This England . . .



Upton-on-Severn (the Malvern Hills in the distance)

 A RIVER at eventide seems made for gentle rumination. How like the way of a man through life is the course of such as the Severn. Headlong, wild in its imperious youth, shouldered by circumstance away from its ambition; turning then, slowed to a grave deep beauty of character, towards its goal; crowned at last by achievement such as Bristol typifies, seated there like some mellow burgher, full of years and usefulness. This rhythm informs most good things—certainly the brewing of your Worthington. Youthful strength that in the fullness of time must work itself into rich maturity—suave to the palate but of great and generous heart.

Of Interest to Women.



Siberian Squirrel and "Cat's Whiskers."

Debenham and Freebody (Wigmore Street) have a special genius for interpreting the trend of fashion in flattering lines, and it is for this reason that, at the conclusion of every season, they have innumerable successes placed to their credit. It is safe to predict that the models portrayed on this page will pass the winning post by several lengths. At the top is a dress with long sleeves and a coat to match, in rust-red wool strewn with tiny fronds which appear just above the surface. These are firmly woven into the fabric, and will not fall out. A wool cable coil, lightened with silk, has been used for decorative purposes, and must be seen to be appreciated. This ensemble, which is fifteen and a half guineas, has gone into residence in the model gown department, and so has the two-piece in the centre of the page below, which is the same price. The material, a member of the wool family, has been wittily styled "cat's whiskers," as it has a far from smooth surface. The coat of the same fabric is enriched with Siberian squirrel, while appliqué in the shape of petals appear on the dress.

French Knots, Fronds, and Dominoes.

There is a decided preference for materials with a slightly rough or hairy surface in the new collections in Debenham and Freebody's Inexpensive department. It will be recalled that it was here that dresses, with or without coatees, carried out in "Whiskered" and "Lichen" silks, made their début. There are many new versions of these frocks for cruising and places where the sun shines. Illustrated at the base of the page on the left is a simple dress for seven and a half guineas, expressed in "Frond" wool with "relief" motifs of velvet cleverly introduced here and there. Simplicity is the characteristic feature of the dress on the extreme right, though it is rather difficult to give a true description of the material. A casual glance gives the impression that it is strewn with chenille spots which, on closer inspection, appear to be French knots worked in domino formation. The belt is completed with a leather feather fastening, and the price is ninety-eight shillings and sixpence.

New Autumn Lines.

Now that the sales are over, women are contemplating equipping their wardrobes for the autumn, and are wondering whether the new lines will be flattering. The waistline is higher, and the Empire influence is noticeable in evening dresses. Frocks for informal dinners and dances just clear the ground, and are very simple, while those for important social functions are sophisticated and more often than not reinforced with a train. They may be accompanied by a coatee cut high at the neck, and finishing at the waist with a belt of the same material, which in shape is reminiscent of those worn by the Swiss peasants. Furthermore, there is a new toreador's sash.

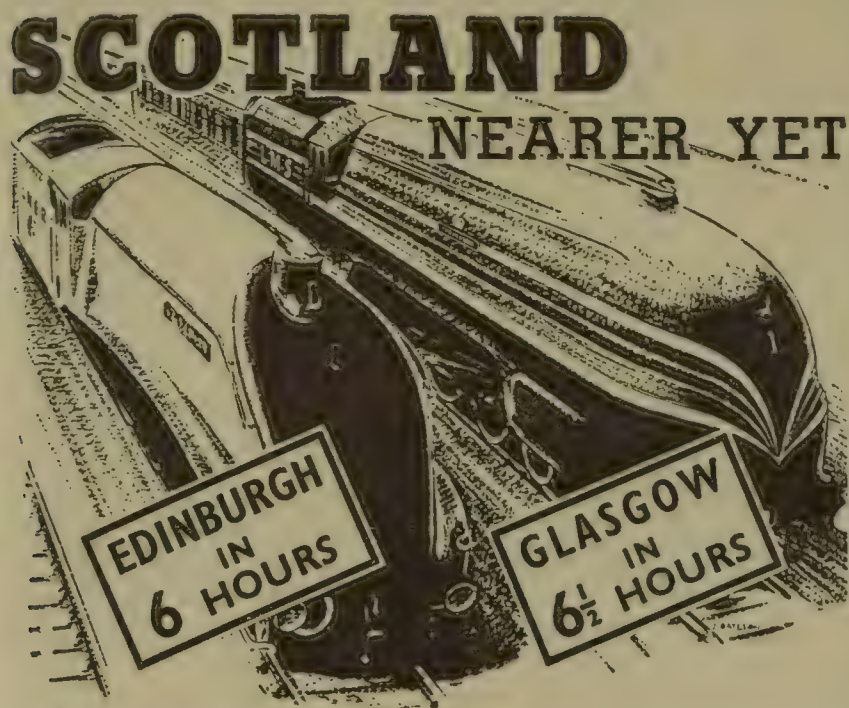
Silver Cloqué "Relief."

A wondrously beautiful evening dress in the salons of Debenham and Freebody is expressed in silver cloqué "relief," the pattern being raised nearly half an inch. It is posed on azure blue net, and has rouleau velvet bretelle shoulder straps as well as piping round the décolletage of the same shade. The waisted coatee has velvet revers and draped sleeves which just turn the elbow. Sleeves of this length and character will be well represented in the autumn collections. Some lace dresses have short coats with sleeves which suggest that in the first instance they had been puffed and subsequently, with artistic negligence, arranged in gathered folds.

Goffered Lace and Fagot Stitching.

There are certain revivals in the new collections, such as goffered lace and fagot stitching. Both may be seen on a lunch or bridge dress in crêpe suède dyed the shade that is seen in a damson when cut, and worn with a Marie Antoinette fichu relieved with goffered lace and fagot stitching. Below the waist is a panel of smocking. Velvet, in black and autumnal colourings, is promised a period of prosperity, while many frocks for informal functions have high necklines caught at the side with a sequin or floral motif. Iridescent effects are looked on with favour, and there is little doubt that blouses and waistcoats in semi-diaphanous fabrics will have their rôles to play.





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1.30 p.m. arrives Euston
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Japonica Powder	-	-	-	7/6, 12/6
Eye Sha-do	-	-	-	4/6

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By HARTLEY WITHERS.

PROBLEMS OF HOLIDAY TIMES.

IT seems to be generally agreed that investment activity and the stock-markets all round have gone to sleep for their autumnal siesta, and that little of interest in security movements is to be expected until the boys come back to school for the Christmas term. Which may turn out to be true, or may not—for it was not long ago that we saw quite a good deal of activity in the City throughout a sweltering August, and if only international politics could be reduced to some sort of sanity, the technical condition of markets is now so strong that nothing could prevent them from rallying swiftly. Since, however, somnolence is the order of the day for the present, it is a good opportunity to take a look round and consider how far we can claim that the investor gets a better chance in these days of being protected against the pitfalls that lie in the path of all who part with their money, in the hope of receiving an income on it by way of interest or dividends, and of getting it back again, if possible with some addition to the capital sum, if they may happen to need it. As far as the machinery of the City is concerned, I hope to be able to show that the investor is in these times better protected than he has ever been before; and when I am faced with the obvious question—"What about the slump of 1929 to 1932; does that look as if the investor had been nicely taken care of?" I have ready the answer, that in the first place that slump was due to causes which had nothing to do with the machinery of investment, and in the second that an important part of the recent improvement in the safeguards of investment has been brought into being during the last few years.

AN UNPRECEDENTED PRECEDENT.

We have been told by the Prime Minister that a repetition of the experience of 1931 is most unlikely, but that is not the question with which we are at present concerned. The point is that it was caused by a conjunction of circumstances which was not only quite unprecedented and most unlikely to recur, but which also had no connection with the machinery of investment. It was caused, first and foremost, by the youthful exuberance of the Americans, finding

themselves suddenly forced by the war into the position of financial leadership, for which they were quite unsuited by temperament and tradition. Such a sudden jump, from the position of a debtor country to that of creditor of all the world, might well have upset the balance of any people. However, the Americans possess the adaptability as well as the excitability of youth, and have learnt their lesson very thoroughly—for if they inflicted ruin and depression on the rest of the world, they inflicted them still more violently on themselves—and are most unlikely to repeat their former mistakes. Anxious to promote the revival of trade and business in the impoverished and war-shattered world, they lent money with reckless freedom, and then, realising that Europe was still war-minded and could not yet be trusted to use it for civilised purposes, they suddenly turned off the flow of loan money and tried to call their money in again, so producing the biggest fall in commodity prices in the shortest time that had ever been heard of, and reducing farmers and other primary producers to bankruptcy or to the verge of it. Against a catastrophe of this kind, no safeguards could have protected those who had invested their money in the belief that the course of trade and of profit-earning would proceed on a more or less even course, which is all that any investor can demand or expect.

NEW-ISSUE SAFEGUARDS.

In one respect, that of the care exercised by the Stock Exchange Committee with regard to granting permission to deal in new securities, there has lately been a considerable advance. In fact, it was recently stated by "Midas," a well-informed contributor to the *Financial News*, that "things have changed enormously in this respect in recent years." Every prospectus put in for pre-examination is returned with notes, where necessary, indicating revisions, additions or omissions; and the "nature of these notes clearly shows the Committee's determination that the document advertised shall be a businesslike representation of the position. In the old days, the Stock Exchange Committee saw that dealings were honestly and punctually carried through, and as to the subject-matter of the dealings, the public, with the assistance of its professional advisers, was left to exercise discrimination. Nowadays, discrimination begins to be applied

long before the public is appealed to; and it is applied by a body of officials trained to the job and alive to all the matters in which a loosely drawn prospectus, or offer for sale, can convey a false impression without being actually mendacious.

THE CASE OF THE OLD STAGERS.

Though it is highly satisfactory to find that new prospectuses are thus being much more carefully vetted before production, this is, of course, a matter of minor importance compared with safeguards for investors in existing companies. Protection for shareholders in existing companies is not, of course, to be expected from the Stock Exchange Committee, but has to be provided by the course of trade and profit-earning, and above all by the care and prudence of the management. In this respect also the present upswing in prosperity has been accompanied by marked improvement. For the boards of companies of all kinds have been carrying out, in increased measure, the principle of generous additions to reserve funds, which makes the position of equity shareholders one of growing strength and stability. Last Saturday's *Economist*, reviewing in an article, headed "Profits still Rising," the results displayed by recently issued company reports, showed that the prophecies of economic observers, who forecast a declining rate of increase in industrial profits as recovery proceeded, have not been borne out—on the contrary "the momentum of their advance has increased rather than decreased during the last twelve months." But the point that now concerns us is that as profits advance, still faster moves the determination of those who control the destinies of industry to put a larger proportion of them to reserve funds, so protecting investors against the adverse effects of a possible "rainy day" some day, though, with our rising export figures and the growing activity of international trade, the imminence of that rainy day seems continually more doubtful. Nevertheless, investors will certainly welcome this policy on the part of those who control the finances of their companies, which has been marked throughout the period of recovery and is still vigorous. The figures published by the *Economist* showing company profits during the past three months, cover, as it says, "the most prolific quarter of the year for company-reporting purposes" and they "confirm the view that amounts 'ploughed back' are increasing relatively faster than dividends."



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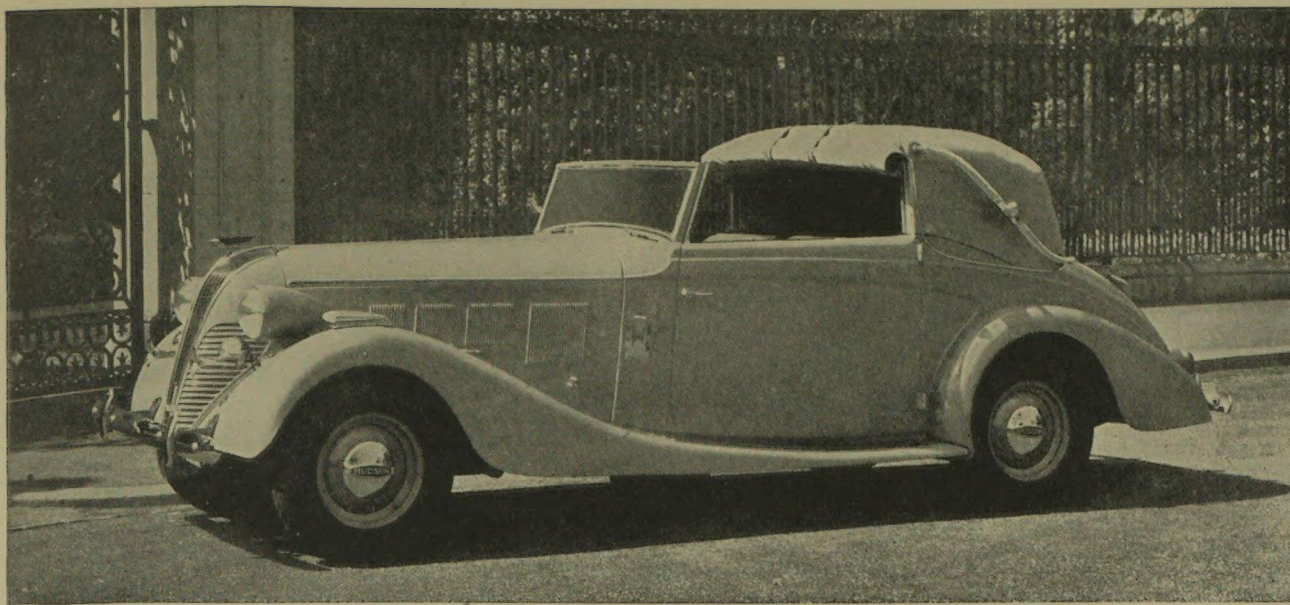
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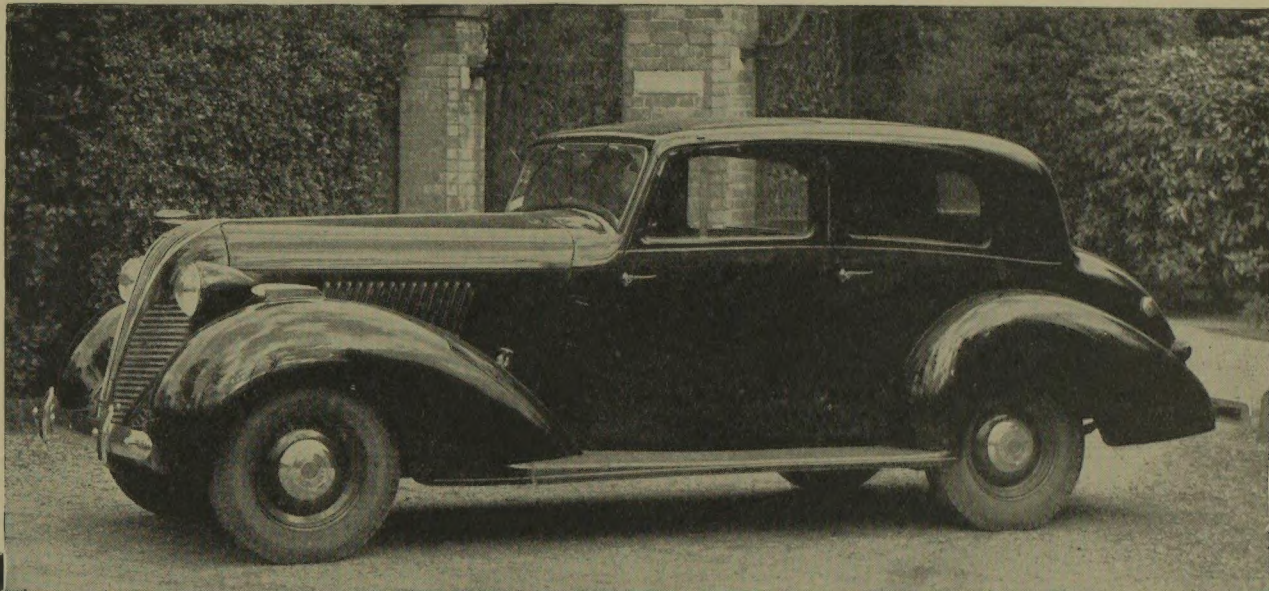
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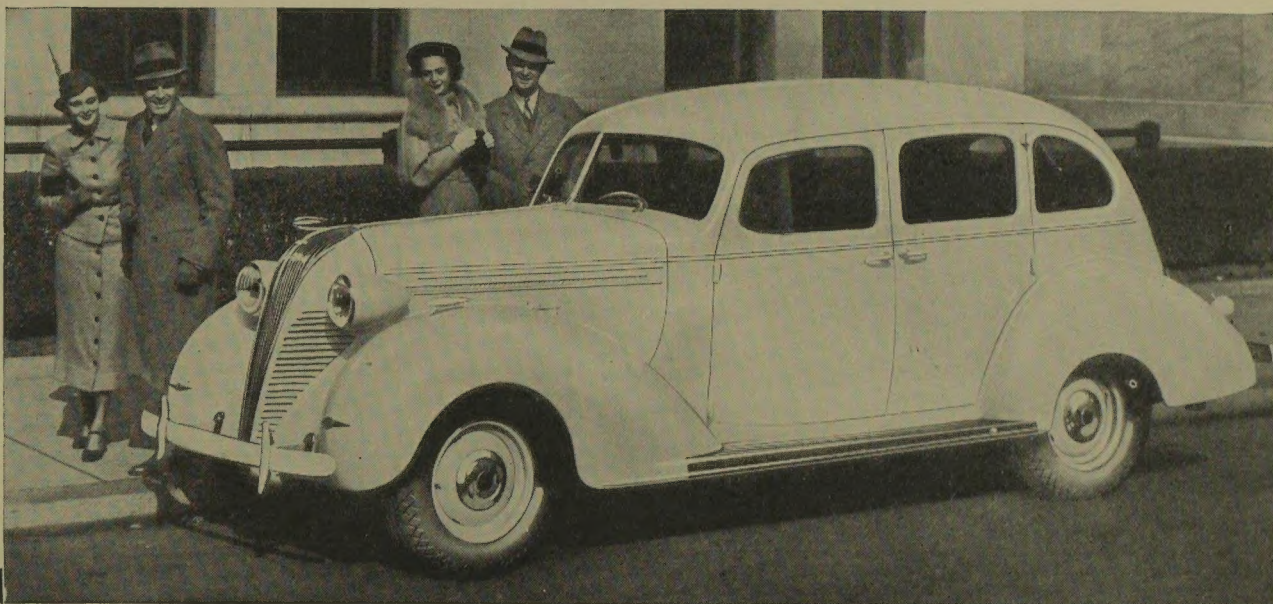
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BOOKS OF THE DAY.

(Continued from page 156.)

a step further and propose an epoch-making plan to save the world from falling into chaos? Why not lead the world in this way? A really great nation is a nation creative in peace as well as effective in war."

So far from considering the Pacific as justifying its name, the author regards it, with Germany, as one of the two chief danger centres from which a world-war might spread. Among other things, he discusses the potentialities of air war in the Pacific, and the probable effects of a conflict there on British policy and naval movements. It is noticeable that the author seems to regard China less as an enemy than as a desirable ally, and sees a menace to Japan rather from other Powers, such as Russia, Britain, or the United States. Thus, under the heading, "Japan and China's Co-operation Necessary," the author says: "Now that the Philippines have become independent, they are not likely to be a bone of contention. If there is to be a conflict between Japan and the United States, it must be over a China problem. So it amounts to this: that if Japan and China can act amicably in the future and solve all pending questions between them, there will be no fear of war between Japan and America. . . . Sino-Japanese co-operation can eliminate the causes of a Pacific war, an unnecessary armaments race, and even the necessity of Anglo-American co-operation. And, still more significant, it would serve as a preventive of a second world war. Both China and Japan should be ready to appreciate this fact. If, on the other hand, these fellow-Orientals insist on quarrelling with each other, then the consequence will be a powerful combination of Great Britain and the United States to be faced, and the result will be the ruin of both these leading nations in the Orient." An ambiguous oracle! I need hardly repeat that the above quotations from the two books mentioned represent individual opinions expressed some considerable time ago.

The interest lies in their now being subjected to the test of events.

Among other noteworthy books bearing on current international problems, with which I hope to deal later, must be mentioned "LORDS OF THE INLAND SEA": A Study of the Mediterranean Powers. By Sir Charles Petrie, Bt. (Lovat Dickson; 10s. 6d.); "THE FRAMEWORK OF FRANCE." By H. G. Daniels. Illustrated (Nisbet; 10s. 6d.); and "I SPEAK OF GERMANY": A Plea for Anglo-German Friendship. Illustrated (Routledge; 10s. 6d.). There has also been a continued flow of small books inspired by the Spanish Civil War. These include "RED, WHITE AND SPAIN." By Nigel Tangye. Illustrated (Rich and Cowan; 7s. 6d.); "DEATH IN THE MORNING." By Helen Nicholson (Lovat Dickson; 5s.); a woman's Experiences of the Civil War; "DEFENCE OF MADRID." By Geoffrey Cox, *News Chronicle* correspondent in Madrid, Oct.-Dec., 1936 (Gollancz; 2s. 6d.); "SALUD!" An Irishman in Spain. By Peadar O'Donnell (Methuen; 7s. 6d.); and "SPAIN OVER BRITAIN": A Study of the Strategic Effect of Italian Intervention on the Defence of the British Empire. By Henry Blythe (Routledge; 1s.). It would be interesting to hear a broadcast debate between the respective authors of this last little book and "Lords of the Inland Sea"! C. E. B.

"UNFLINCHING."

(Continued from page 166.)

come North and then what feasting we can have. Only a matter of patience really, but very trying mentally and physically, for we are weak and easily tired and 2 meals of hide per day." "Time moves on, each day longer and when fine weather comes Caribou more likely to come so we hang on, hoping for the best in a good warm house."

Jack, who had brought him to this, is admired no less than ever—perhaps even more, for, although much the oldest of the party, and enduring agonies from an injured leg, he still resolutely keeps going, and still does more than the others. "Jack during night decided that as the weather seems milder he should make an attempt to get in Caribou guts from Barrens as his leg is getting worse and he feels

it is the last day he can move on no more grub than we have. . . . I felt homesick as never before, and hope to God they know not what Jack is suffering. I rubbed his leg amidst tears and he had saved a little Fox meat for me to eat. This cheered me up. I suppose I was crumbling up because of no grub but still, by midday Jack started, all muffled up, looking as cold as charity and could hardly walk. I wish I could buck the cold more and share his hardships, but he has a mind and will of his own which no one else has got."

When Jack died, for a short time—a very short time—he broke down completely, and then he is full of love and gratitude to his other comrade. "Harold good pal was a marvel in helping me and putting things a little straight for the night. He talked to me so wonderfully and realised my condition I am sure. . . . To-day we are both very weak but more cheery, and determined to pull through and go out to let the world know of the last days of the finest man I have ever known. . . ."

Three weeks later, "dear Harold" too died, and for a whole month Edgar was left alone. During that month, which most of us would rather not even think of, he could write like this. "Managed to get in 1 more day's food consisting of scrapings of bones and little bits of meat and Caribou skin. . . . Now 7.30 p.m. I am feeling very tired and going out to cut wood, and then come in and change clothes, have a jolly good little meal, and retire to the crib and hope the weather is better to-morrow." "I feel very worried and lonely hoping for fine weather. . . . No more gut fat for little titbits to fry in, however, all good things come to an end someday, and I hope I get a jolly good feed of meat one day soon which should put things O.K."

On May 17th: "Another bad day, no fine weather, could not move out to get wood so eventually cut bed-pole to burn. If I cannot get grub to-morrow must make preparations."

On June 1st (the last entry): "Weaker than ever. Have food on hand but heart peating? Sunshine is bright now. See if that does any good to me if I get out and bring in wood to make fire to-night."

"Make preparations now."

"Got out, too weak and all in now. Left things late."

His "preparations" were to put the journal and other documents in a safe and dry place, and to write a few last words to his father and mother. To his mother he said: "Feeling weak now can only write a little sorry left it so late. . . . Please don't Blame dear Jack."

This last sentence is, I think, one of the two most moving things in the book. The other is Edgar Christian's photograph. K. J.



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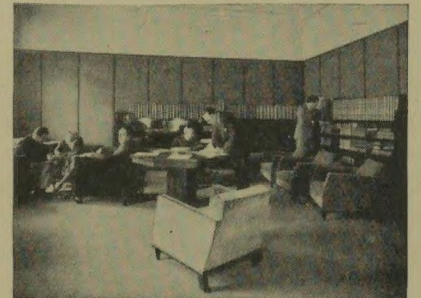
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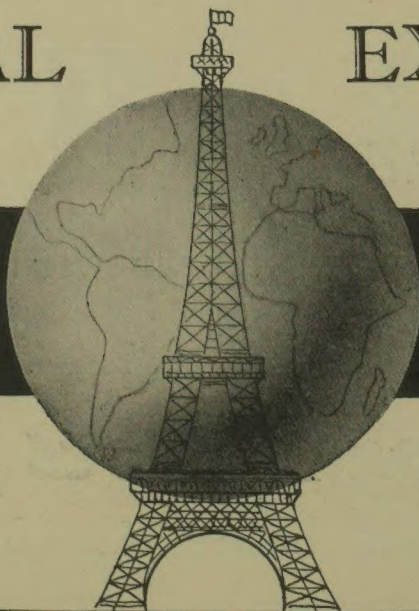
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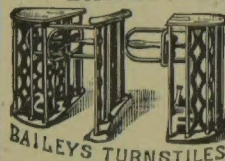
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